



THE FIFTH PATH

ISSUE THREE SPRING 1992

- INTERVIEWS WITH -

BOYD RICE

SOL INVICTUS

FREYA ASWYNN

BLOOD AXIS

- ARTICLES ON -

YUKIO MISHIMA

CARL ORFF

SKINHEADS IN EAST GERMANY

- REVIEWS AND MORE -

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THE FIFTH PATH MAGAZINE

ISSUE THREE / SPRING 1992

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THE FIFTH PATH

Letter to Readers



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Right now we are trying to expand our distribution. Retail and distribution inquiries are welcome, please write for wholesale prices and terms. If you know of any stores who might be interested in carrying THE FIFTH PATH please let them know about us or let us know about them.



Well, we're out again - finally! This issue had some delays through mail foul ups and some other problems, though nothing that wasn't eventually take care of. I think you'll agree the magazine is getting stronger. We finally are able to actually getting the magazine printed, starting with this issue, as well as expanding the magazine some 10 to 12 pages. Because the review section has grown so large we will be getting a little more selective about what is reviewed.

On the news front, to think I was getting worried no earth shaking events would happen when this issue came out. First there's earthquakes here in California and now the LA riots. Well isn't life weird sometimes. I won't comment on the riots now in LA or through out the states. It is pretty weird that all this happened within two weeks after Charles Manson's parole hearing. In fact the first quake was in souther California - though it wasn't centered in Death Valley. And the riots - maybe Helter Skelter is coming down fast?

- Robert Ward
Editor / The Fifth Path



Blood & Soil

a pact between Man and Nature - an editorial by Robert Ward

Today's conception of man's connection to the earth is completely unnatural. I'm not talking about man's abuse of the earth, mother nature is taking care of that transgression her own way. I'm talking about the idea of the connection of a people's soul to the soul of the soil they dwell on through the shedding of blood to fertilize the earth. This is not a pact that happens within two or three hundred years or two or three generations, but a bond between blood and soil that takes over thousands and thousands of years. Through the centuries of interaction between a people and the land, the land itself shapes the way the people live and relate to it, or one of the two does not survive. The environment shapes the psyche, soul, and form of the people leading to the formation of what we call races. This pact between blood and soil is found in the original concept of nation - 1. a body of persons associated with a particular territory, usually organized under a government and possessing a distinctive cultural and social way of life. 2. A body of persons having a common origin and language. 3. A tribe or federation, also the territory it occupies, [$F < L$ natio, -onis, birth, race $< nasci$ to be born]. Today with the rejection of our connection to the soil and the earth itself, we have damned ourselves. Once the Earth feeds us and we feed the Earth, now we feed on each other. **Where war once thinned down the population and made it healthier, now violence instead of having a focused release every once in awhile, violence has become an unfocused and chaotic part of man's nature.** With today's rejection and hatred of nature can one be really surprised at the unnatural behaviour of mankind today?



NEWS / EVENTS / RELEASES



BY REUTERS

In late October 1991 a 4,000 year old corpse was found in the Alps between Austria and Italy. This Bronze age man pre-dates any similar discovery in this area by 2,000 years. He was found in finely stitched leather clothes with a knife, ax, flint, and a wood framed backpack. The man had several tattoos, some on his back above his kidneys and one on his left knee.

For the past year over 50 churches have been set on fire in Florida. This has forced services into shopping malls as well as encouraged some congregations to keep watch in their churches at night. Recently the arsonist was caught.

THE ABRAXAS FOUNDATION's official paper **WAKE** has finally come out. Write The Abraxas Foundation / P.O. Box 300081 / Denver, CO. 80203 / U.S.A.

JOHN AES-NILIS' project "Beyond Joy and Evil" is in the works and sooner or later will be released by Gymnastic Records.

AIN SOPH have two CDs coming out soon on Cthulhu Records. A new CD due out the Spring/Summer 1992. They also have a retrospective CD coming out too. Cthulhu Records / c/o R. Kasseckert / Im Haselbusch 56 / 4130 Moers 2 / (W) GERMANY.

ANOMALOUS RECORDS has a catalog some of you might be interested in with almost everything you could want. Anomalous Records / P.O. Box 38267 / LA, CA 90038-0267 / U.S.A.

AORTA have three new releases out a booklet on Otto Rahn the 1930's German Grail searcher, a booklet on the octagonal castle of the heretic King Frederick II, and a compilation tape called Hallstatt. Aorta is also taking foreign payments. Booklets are from 20 to 36 pages and cost os 25/ DM 4/ \$3. Tapes are os 70/ DM 10/ \$7. Add 20% to both tapes and booklets for postage and packaging. Payment should be via money order or cash in a registered letter made out to G. Petak / Enekelster. 7/12 / A - 1160 WIEN / AUSTRIA.

FREYA ASWYNN's tape "Songs for Yggdrasil" previously offered via Llewellyn will be put out as a CD through the German label Hypnobeat this spring. Freya has started a correspondence course - the Asatru Folk Runic Workshop on the Runes and the Northern Mysteries. The course comprises 12 lessons covering: Literature / Poetry and magic / Runic codes / Mythology / Sexual magic / Spellcraft / Sigils / Healing / Self defence and protection / Trance and shamanism / Death cults / Totemism / Shapeshifting. The course has been created by Freya Aswynn and English occult novelist Bernard King. The 12 lessons are available for a 5 pound registration fee and the lessons, which may be pursued at your own pace, are 12 pounds each. A single payment in advance covering the entire course can also be made, in that case there is a 20% discount, bringing the total lessons fee down to 115 pounds, Airmail postage included. The discount will cover the rather high conversion charges from dollars to Sterling. It is also possible to pay in four installments of 30 pounds. All checks should be made payable to Freya Aswynn. The address is: BM Aswynn / London WC1N 3XX / ENGLAND.

AUTOPSIA the "Wagnerian Techno" band from Yugoslavia have a release coming out soon called "Wound". "Wound" has been delayed for awhile since the band's leading member is currently in prison due to "inappropriate behavior during times of social tumult".

CTHULHU RECORDS have several interesting releases planned soon - a limited edition (300) 60 minute cassette by Zone Void called WU-NIEN VOID MUSIC due out in February/march 1992, a retrospective CD with booklet of Michael Moynihan's (Blood Axis) former project Coup De Grace, a maxi CD

by Tomografia Assiale Computerizzata called A Circle Of Limbs due out Summer/Autumn 1992, and a maxi CD by Nature And Organization & Tibet 93 called Hooves (release date unknown). Cthulhu Records / c/o R. Kassekert / Im Haselbusch 56 / 4130 Moers 2 / (W) GERMANY.

DARK VINYL from Austria is carrying CDs of Lustmord, Controlled Bleeding, Phallus Dei, John Duncan, and Krang. For those interested you can contact them by writing Dark Vinyl / Kettelerstr. 4 / D-8595 Waldsassen / Austria.

FRONT DE L'EST from France have an excellent catalog of music from all over the world, some 32 pages of stuff. Front De L'est / 13, rue Verrier Lebel / 80000 Amiens / FRANCE.

IMPULSE magazine from England have come out with their first issue including interviews with Chris & Cosey, In The Nursery, and The Grey Area, plus news and reviews and a 40 minute cassette. 3 pounds pp UK, 3.50 pounds pp Europe. 4 pounds pp Elsewhere. Checks to M. Crumby. Impulse mailorder has two new cassettes Momento Mori, a two side long piece of 'Industrial' music from this Italian band, and Youth Is Violence, UK trio 9 track cassette of rhythmic electronic music/noise. To order the magazine or get more information on the cassettes write IMPULSE c/o M. Crumby / 41 Quarrendon Road / Amersham / Bucks HP7 9 EF / ENGLAND.

DEINE LAKAIENES' Ernst Horn has a new release out called "The Skies Over Baghdad" which deals with the misinformation and media distortion during the Middle-East Crisis on Gymnastic Records sub-label "Class X Records". For more information write Carl Erling / Class X Records / Winthil Str. 12 / D-8000 Munich / (W) GERMANY.

GYMNASTIC RECORDS mailorder is now c/o Aes-Nihils / P.O. Box 93982 / Hollywood, CA 90093 / U.S.A. To hear new releases, leave messages, or make C.O.D. orders you can call Gymnastic Records voice mail line (714) 466 - 1180 in Ontario.

BERNARD KING, Freya Aswynn current magical partner is selling hand finished cast resin sculptures of the following occult themes: the Baphomet - Goat of Mendes, Cthulhu from the Lovecraft pantheon - winged and enthroned, and a plaque of the Stele of Revealing - Aleister Crowley's favorite icon. For more information send enquiries to: Freya Aswynn / BM Aswynn / London, WC 1N 3XX / ENGLAND.

ANTON LA VEY will be featured on a release from NER with him speaking with music from his rare original record. This was originally planned to be a picture disc, but due to the "death" of vinyl it will be released as a CD.. NER / BM June / London WC1N 3XX / ENGLAND.

MEPHISTO WALTZ have a new CD in the works called "Cocosima", an overview of the last couple of years. A tour is planned for mid 92. Contact Pagan Music / P.O. Box 55601 / CA 91413 / U.S.A.

PREMATURE EJACULATION's limited edition of 222 "Blood Told On Spine" LP with hand made print on Gymnastic Records is still in the works.

RADIO WEREWOLF's tour of Germany faced some censorship problems from the authorities which ended up with Radio Werewolf

releasing an open statement clarifying the misconception that they pursue any political mission or represent any political belief. A video release of the recent tour is planned for the near future. For more information contact the Werewolf Order / Post box 169 / 1070 Vienna / AUSTRIA.

BOYD RICE has a record in the works called "Ragnarok's Rune" which consists of a locked grove of rune chanting and a circle of runes engraved around the grove on the record. This will be releases by NER / BM June / London WC1N 3XX / ENGLAND.

SOL INVICTUS have a new CD release out called "The Killing Tide". Tony Wakeford, along with David Wilder and Gavin Senple plan to produce a magazine called "Desire", possibly with either a tape or CD. Tony Wakeford also has a join CD with Nurse With Wound in the works called "Flower Dream Song", as well as plans to release a new O.E.S. album in 1992 as well as a CD of Medieval/Early music, and a double CD based on the concept of the pagan archetypes, the Sun and Moon - The God and Goddess. The working title is "King & Queen". In March/April hope to play a series of dates in Germany. For more information write Sol Invictus / BM Sol / London WC1N 3XX / ENGLAND.

SWINGING AXE PRODUCTIONS has an interesting mail order catalog with the likes of The Hafler Trio, Sol Invictus, Zoviet France, Muslimgauze, Sigillum S, and more. For information about the catalog write Swinging Axe Productions / P.O. Box 199 / Northridge, CA 91328 / U.S.A.

YEHT MAE have a new CD in the works with the working title "Death Is Alive". Yeht Mae / P.O. Box 91 / Alta Loma, CA. 91701 / U.S.A.



December 27, 1991 breaking a 53 year old taboo the Israel Philharmonic Orchestra performed works by the notorious anti-Semitic composer Richard Wagner. Despite much protest the Israel Philharmonic Orchestra performed to a small select audience excerpts from "The Flying Dutchman", "Lohengrin", and "Tristan and Isolde."

BOYD RICE SPEAKS

>>DO YOU WANT
A TOTAL WAR?<<

M

uch of what has been said about Boyd Rice in recent years has been misunderstood, or just plain rumors and hearsay. Part of this is because Boyd Rice's work has evolved through the years and has never been easy to label, something a lot of people are afraid of. Another reason Boyd Rice has been misunderstood is because his recent works have gone beyond the narrow constraints of what is good and evil and questioned the very bases of the values many in this modern world are living their lives by.



INTERVIEW BY ROBERT WARD



photo: Douglas P.



Why have you relocated from San Francisco to Denver?

It's evolutionary imperative. Same reasons our forefathers left England. Same reason early settlers moved west. Or the same reason people

want to go into space. To leave behind what has become wretched and corrupt in favor of going someplace with more options and a greater degree of purity. The coasts are doomed, they're death traps. The cities are like malignant cancers, completely dysfunctional. They're like previews of the Apocalypse. You know how deadly diseases have symptoms - ugly sores that sprout up that sort of signify a deeper problem. That's how I view cities. If America has the cultural equivalent of A.I.D.S., the major cities are analogous to Kaposi's Sarcoma. If you want to see life in dysfunction, go to S.F. or L.A. or N.Y.. Denver's not like that... or at least it's 10 to 15 years behind.

What is the Abraxas Foundation, and what does the name mean?

The Abraxas Foundation is a think tank. It was founded in 1984 to facilitate the spread of certain select ideas to certain select people. Abraxas is the power that bridges the gap in man's divided nature and restores his primordial will. Abraxas is the personification of Primal Law. The name Abraxas originally comes from a Gnostic deity said to encompass both good and evil, light and dark, creation and destruction. If I can make an analogy, Abraxas is like the electricity that comes into your home. The electricity that comes into your home has both positive current and negative current. But when the positive and negative are unified you have power. That's what nature is like: you can't separate creative force and destructive force, there has to be a balance between them.

You've been using the Wolf Hook rune (𐌚) since at least

NON's "Blood & Flame." I understand it is the symbol for the Abraxas Foundation. What does it symbolize for you and the Foundation?

The wolfsangle is based on the 13TH Rune (sometimes called the Death Rune). It represents the balance point between good and

evil, life and death, creative force and destructive force. It represents the working union of these forces, and the balanced interrelationship that exists between them. In that respect it is the iconographic equivalent of Abraxas. I sometimes call it The Mark of Abraxas. It embodies the same principles. Various shades of meaning inherent in it are too varied to discuss in any detail here, but the first issue of our newspaper WAKE will carry the first part of a very thorough History of the Wolfsangle.

The first time I used it publicly was on "Blood & Flame", but I've had a tattoo of it since 1980, and was drawn to it 2 or 3 years prior to that. There was always an awareness I'd had about things, but there were no words or symbols that expressed it. And I'd felt the need to have a symbol which embodied everything I felt. Eventually the wolfsangle just manifested in my mind. It presented itself to me. And it felt perfect. It was a while before I found out that the symbol had already existed for centuries and had very much the same meaning it had for me personally.

It makes me think of a William Butler Yeats' quote about how the borders of the mind are ever shifting, and that many minds can flow into one another, creating or revealing a single energy, a single mind. He further stated that this power can be triggered by certain symbols or images. To me the wolfsangle is one such symbol.

On your most recent record "Music, Martinis, & Misanthropy" you've worked with a traditional set up and instrumentation, as well as lyrics of a sort. Is this a new musical

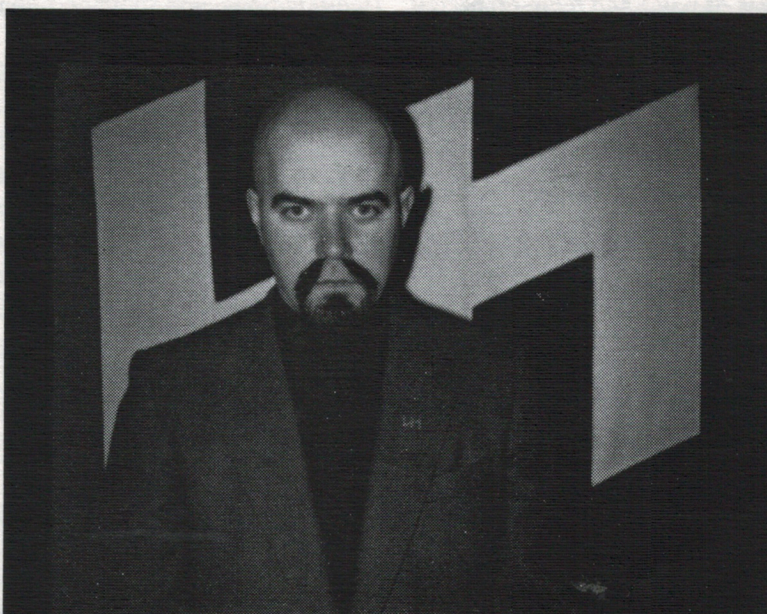


photo by Jeff Paxton

"... you can't separate creative force and destructive force, there has to be a balance between them."

direction you plan on pursuing further? Are there any more "traditional" NON projects in the works?

It's something that was appropriate for that particular project, and although I do plan to do a pop record with Rose McDowall, I haven't deserted pure sound and noise altogether. I had a dream in which I'd created a new synthesis of noise and more orchestral, more structured music. The music in my dream was the most stimulating, most moving stuff I've ever heard. If I can do something that even comes close to that it'll be a step in the right direction. I may do some work with Peter Gilmore (editor of *The Black Flame*). Peter's on much the same frequency and is also very talented as a composer and musician. I've tried working with people who understand what I want, but haven't really the talent to deliver it. Peter has the talent if we can sort out a way to pull it together. I've just finished a new C.D., tentatively titled "In the Shadow of the Sword". Part of it is the live concert in Osaka, Japan. The rest is very atmospheric, with a lot of lyrics, a lot of vocal content. It's like a less passive version of "Music, Martinis, & Misanthropy". The same Love, but more aggressive.

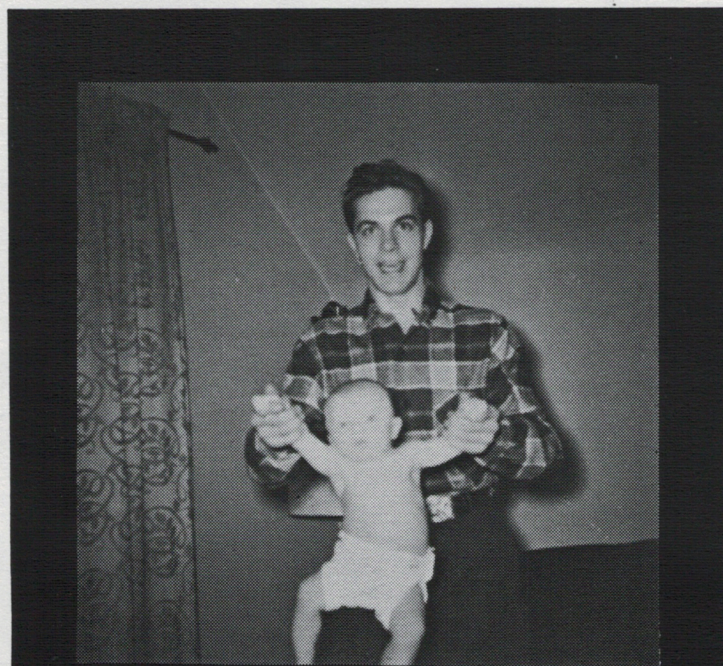
On "Music, Martinis, & Misanthropy" some of your friends are associated with *The Final Church of the Noddy Apocalypse*. When did you meet and start your association with Douglas P. (Death In June), Tony Wakeford (Sol Invictus), Rose McDowall, and even though their not on "Music, Martinis, & Misanthropy", David Tibet (Current 93), and Coil?

A funny thing happened before I met Doug. NON and D.I.J. were both touring Europe, and in every city I went to Death In June had been there 2 or 3 days before me. We'd go to check into hotels, and the concierge would say "Well, hello again! Back so soon?" And I'd say "Huh? I've never been here before", and he'd say "Of course you have, remember? I still have the things you gave me". And he'd open a drawer with Death In June patches and signed photos and badges and things. He thought I was Doug! And this

happened over and over again. I guess primarily it was because we both wore black uniforms, both sported totenkopf pins or badges and both spoke English. A few times maids came up to me and said "You just missed it. Some friends of yours stayed here just last week". So after several weeks of this I began to feel that there was a link of some sort between Doug and I. I became more and more curious, and more and more intrigued. I loved the name

Death In June, and of course had an affinity with the imagery and symbols. I met Tibet for the first time when he came around to interview me for *Sounds* magazine at Mute Records' office in London. We hit it off straight away and he invited me to come to the studio and record something for his "Nightmare Culture" L.P. After I'd known Tibet a while I asked him to introduce me to Doug and he basically said that Douglas P. is very difficult to get along with, that he was very moody and so forth. A hard person to deal with. I said I didn't care just give him a call and ask him to arrange a meeting. Tibet was dismissive - There's no use calling because Doug hated people so much he would refuse to answer his phone for months at a time. Of course, Tibet wasn't discouraging me at all, the more he said the more I knew I'd get on well with Doug. Eventually I just had to phone up Doug from the states and introduce myself. So I made this long transatlantic call, and of course, we hit it off. That's how I met Doug initially. The first time we met in person was in Japan when I went there

to tour with Current 93. That's also when I first met Rose and Tony in person, though I'd corresponded with both and talked over the phone and so on. As for Coil, I first met Sleazy back in 1978 in London. T.G. had just put out their first record and so had I. I played Gen an early NON concert tape and he played me an early T.G. tape. We both agreed that there were some amazing similarities not only in the musical (if you can call it that) direction we were exploring, but also on a personal level - a lot of shared interests. I had no idea what T.G. was when I went around to look up Gen, all I knew is that he was an artist who was very into Manson and Hitler. Back then, NO ONE was into that sort of thing. Now it's just a trendy youth culture fad, but back then if



Boyd age 2 1/2 months with father Beverly. Feb. 57

"In Africa, for centuries, it has been considered an act of love to take weak or unhealthy babies and toss them to the gators."

anyone bothered to pursue such things you could pretty much guess it came from a sincere interest, and further that the interest could only have been born of a seriously divergent world view. In those days, Gen still wore swastikas and would tell anyone who'd listen (and many that wouldn't) what a great guy Hitler was. Uncle Adolf he called him. But that was a long time ago.

I guess I met Geff/John of Coil not long after he and Peter broke with PTV. He'd been writing me for a few years and came along on the train when I went to do a show in Brighton. The train was already out of the station and on down the track and he just appeared out of nowhere and sat down in front of me. He's from Brighton, so he took me on a tour and showed me all the cool spots.

You wouldn't really drown Rose McDowall now, would you?

That's a really old traditional song, and the original name in it was Rose Connelly, but I thought it would be funny to change it. I don't know how Rose took it. It was done with affection and I'm sure she can tell. But, to drown a Rose? I don't plan to, no. We have plans to do a pop album together the next time I go to Europe. We'll be the 90's answer to Sonny and Cher.

Through "Music, Martinis, and Misanthropy" and the ideas you've talked about on Current 93's "Swastikas for Noddy", Death In June's "The Wall of Sacrifice", and Sol Invictus' *The Unconquered Sun*, you've spoken about the history of man and how we've forgotten destruction and war's part in our history. You've also talked about what's considered good in today's society as being disruptive to mankind. What elements of man's culture do you think should be weeded out, and what elements should be cared for and cultivated?

What I basically see as being the problem is that we have reached a point where all life oriented values have been inverted. In the past dominant culture was dictated by sadists, today dominant culture is dictated by masochists. And everyone suffers because of it. It kills the soul and warps the psyche.

When you talk about "man's culture", all I have to ask is what man and which culture? There is no culture today except

a money culture, a consumer culture. True culture is the outward manifestation of man's inner being. It represents the visible, tangible expression of his truest soul oriented values. Where is that today? It's nearly extinct, except for a few isolated outposts that you really have to search to find. As for what to weed out or cultivate... I would obviously say cultivate whatever empowers you personally, whatever minimizes any influence exercised over

you by the dominant culture. Weed out whatever hinders you or whatever threatens in any way to subvert your instinct. Of course this is all on a personal level, because that's where personal power begins, right? In your own life. The present world of humanity is way beyond the point where it could be redeemed by weeding out certain aspects and fixing up certain others. The only cure for it is to let it die a natural death, just as anything that unnatural is forced to do within the context of nature.

Could you describe the new kind of love you speak of on "Music, Martinis, & Misanthropy" in more depth?

Yes, this new love is simply recognizing that there is an order within nature and living according to it. It's recognizing Life's Will, and moving within it, not outside it. That to me is love, real love. It's not affection or charity wasted on the undeserving. When you divorce the concept of love from the organic laws of life, it becomes a meaningless abstraction. It ceases to fulfil its natural function, and becomes something malignant instead. In Africa, for centuries, it has been considered

an act of love to take weak or unhealthy babies and toss them to the gators. To me, that makes perfect sense. But if a black mother leaves a crack baby in a garbage dumpster to die a merciful death, she's slammed into jail! It's the same love, but what seems reasonable in a more natural environment seems barbaric in an environment as unnatural as the one in which we're living today. In other words, I don't think that violence and love are mutually exclusive. Not at all. In some situations violence is love. It serves the will of life.

I was in a bookstore the other day and they had a whole wall given over to an Alexander Solzhenitsyn quote, a quote about violence. I read it and it said "Whenever one sees violence, one



Douglas P. (left) and Boyd Rice (right) in Japan, just outside Lovely Square. 1989

**"He thought I was Doug!
... I guess primarily it was
because we both wore black
uniforms, both sported
totenkopf pins or badges,
and both spoke English."**

sees the Life, because the two are bound together inexorably". I thought Wow! That's pretty good coming from him. He's wiser than I thought! But why did this liberal bookstore put up such a good quote? I read the quote over and found out I'd misread it. It actually said violence was bound to the lie, and not to life. Of course, what the real quote was was just complete bullshit. Total head-in-the-sand liberal nonsense. These people can say to themselves forever that violence and destruction aren't a part of life, but it won't change the nature of life, it'll just be a pleasant form of self-deception for as long as it lasts. And it won't last. Life will hit them in the face and they won't be truthful enough with themselves to be prepared for it. If you ask them why they live in security buildings with big metal doors and bars on the windows, they'll cop out and say "The crime problem". Because they can pretend the crime problem isn't really actual. It's the side

effects of economic inequalities or drugs or the current political system or any of a thousand and one other excuses. They'll say it's not natural and would go away if "conditions" could be changed. How much change would be necessary? The so-called underclass in this country has more economic advantage, more opportunities, and more material luxuries than any time in history, yet the crime situation continues to escalate. Somebody once said that the more you equalize conditions in a society, the more it tends to emphasize peoples innate inequality, rather than (as has been assumed) eliminating it. And that's what has happened. The folly of democracy is revealing itself more and more pronouncedly every day. A friend from Germany was visiting me in S.F. and I had been relating certain experiences of mine for a few days, telling him that the city was getting uglier all the time. At a certain point he said "Enough of this! I think all this talk of violence and so on is just theatrics on your part, I've been here two days and this city is lovely and I feel perfectly safe". As though on cue, at that exact moment we heard a police bullhorn: "Let the hostages go and come out with your hands up. We have you covered". We look out of the restaurant and see a ton of squad cars and dozens of cops with riot guns trained on a limo. My friend goes to the big plate glass window to get a better look and video tape the happenings and a cop runs up, screaming at the top of his lungs: "Hit the fuck-in-floor, there's gonna be bullets flyin -

all over the place!!!!". My friend hit the floor in a heart beat. And after a shoot-out, and after the guy in the limo took off at a hundred miles per hour with two dozen cops on his tail running red lights and almost smashing into people, my friend comes back to the table and says "Well Boyd, perhaps you aren't crazy



Above - Boyd Rice with reporters during a demonstration for Charles Manson's false imprisonment.

after all!"

But back to this idea of love... when you really love life and love yourself, you have to exercise control. You have to use discrimination. To me this means knowing what things are in your favor and what things aren't, and then acting on that knowledge. This can be as simple as merely realizing that some people aren't smart and some are stupid, and some are weak, and some are strong. I know this to be true. And I know that if I associate with people who are stupid and weak the quality of my life will be diminished and cheapened. So I act accordingly. And my life is a thousand times better because of it. If I were a misguided idealist and considered every human being a worthwhile individual, I couldn't enjoy the sort of quality existence I have now. That's very basic and simplistic, but judging by a lot of people I've seen, most people have lost sight of such an idea.

What was the 8/8/88 event about, and was that the show that Geraldo showed on his "Satanist" special? I understand it may be put out on video, is this still intended?

8/8/88 was a recapitulation of a destruction ritual that Anton La Vey performed on August 8, 1969. We did it 19 years later, to the day and hour. Yes, it was shown on the Geraldo special,

at least 20 to 25 seconds of it was. There are no plans to release it on video at all, because it fell way short of its potential. Way short! It's a shame, because the talent was there. Adam Parfrey (ed. Feral House) was involved, Evil Wilhelm (ed. Radio Werewolf), Bob Heick (ed. President of The American Front) was there, but

"I always saw Manson as a Wotan type also. Of course, certain types are attracted to those archetypes while others are terrified by them."

Nickolas Schreck fucked up the whole thing for all of us. Schreck is an incompetent shit. A total fuck-up.

Nonetheless, the event was a complete success. It was sold-out, and the line to get in stretched around the block. Magically, it was a perfect success. It set the stage for a lot of things which have happened since, and a lot more things yet to happen.

You've written in *The Manson File*, *Apocalypse Culture* (both versions), and for *Re/Search*. You've addressed Manson, Hitler, and *The Process*, what is the fascination these things hold for you?

I've been attracted to that sort of thing since I was a kid. Certain things seem to embody primordial archetypes, and there's just a resonance there. Jung says that all Northern Europeans have a Wotan archetype and that the archetype can lay dormant until something that embodies that archetype comes along to reactivate it. Jung explains Hitler in terms of the Wotan archetype. He wrote an essay called "Wotan", in which he explained Nazi Germany in terms of this ancient Germanic predisposition - all these Germans getting whipped up into a barbaric warlike frenzy. Like Hitler represented Wotan. I always saw Manson as a Wotan type also. Of

course, certain types are attracted to those archetypes while others are terrified by them. But to me, I don't identify with Manson as a symbol. Having known him, my whole slant on him is far different from most peoples. But I'm through trying to explain him to people or make up for him or whatever. It's like discussing religion - it's pointless. If you get it, fine. If you don't, then you don't deserve to. We just went on a Christian talk radio show where the topic was Manson.* It was like any debate on Christianity - completely stupid. At least I got to talk to Dorris Tate on the show and tell her what I thought of her. That was fun. But we were asked to go on "Now it can be told" (ed. note - Geraldo/Jerry River(s)a's new show) as part of a Manson segment and we told them to fuck off. And in the last few weeks I've been getting calls from these Manson people asking me to go on Geraldo's talk show, to go on with them. Forget it! People say to me that any publicity is good, but I have my doubts. Nothing's worse than wasted motion. Thinking a thought alone in a room would probably be more productive than to try to communicate to Geraldo's audience. A thought wasted on millions of minds is still a thought wasted.

And *The Process*... I'm not that interested in them. I did that thing for the first volume of *Apocalypse Culture* because I like the content of those specific bits, but to be quite frank, that piece was very slanted and not at all objective or representative of *The Process* as a whole. In that sense I was every bit as biased in my treatment of them as Ed Sanders (author of *The Family*) or Maury Terry (author of *The Ultimate Evil*). But whereas those two used all the most violent texts and quotes from them in order to discredit them, I did the same thing because I feel that those particular concepts are under-represented in today's world and deserve to be voiced. So, apologies to Robert de Grimston, who's obviously a brilliant man.

Do you have anymore writings in progress?

I'm working on a very compact little book of texts called "The Book of Blood: 9 Psalms of The Apocalypse." I've been working on it for years. "The Psalm of the End" was on the original version of *Current 93's* "Swastikas for Noddy", and "The Psalm of Destruction" was on *Death In June's* "Wall of Sacrifice". The other texts are of a similar nature.

I'm also working on a book dedicated to unusual music, called "The In Sounds from Way Out". That's coming along slowly but surely. I just interviewed Tiny Tim for it (ed. note - to see some of this interview see *The Black Flame* Vol 2 Number 5, reviewed this issue). He was incredible. Anton La Vey wants me to arrange for Tiny Tim to record an album with him. He's always admired Tiny's work, and I'm sure the two would hit it off.

* The Christian talk show was The Bob Larson Show. For a review of this show see TFP Issue 2 - reviews. The participants in this show were Boyd Rice & Michael Moynihan of the Abraxas Foundation, James Mason of The Universal Order, Bob Larson, and Dorise Tate - Sharon Tate's mom.

To bring up Manson again, I've seen you speak out for Manson's release, what is your reason for this view?

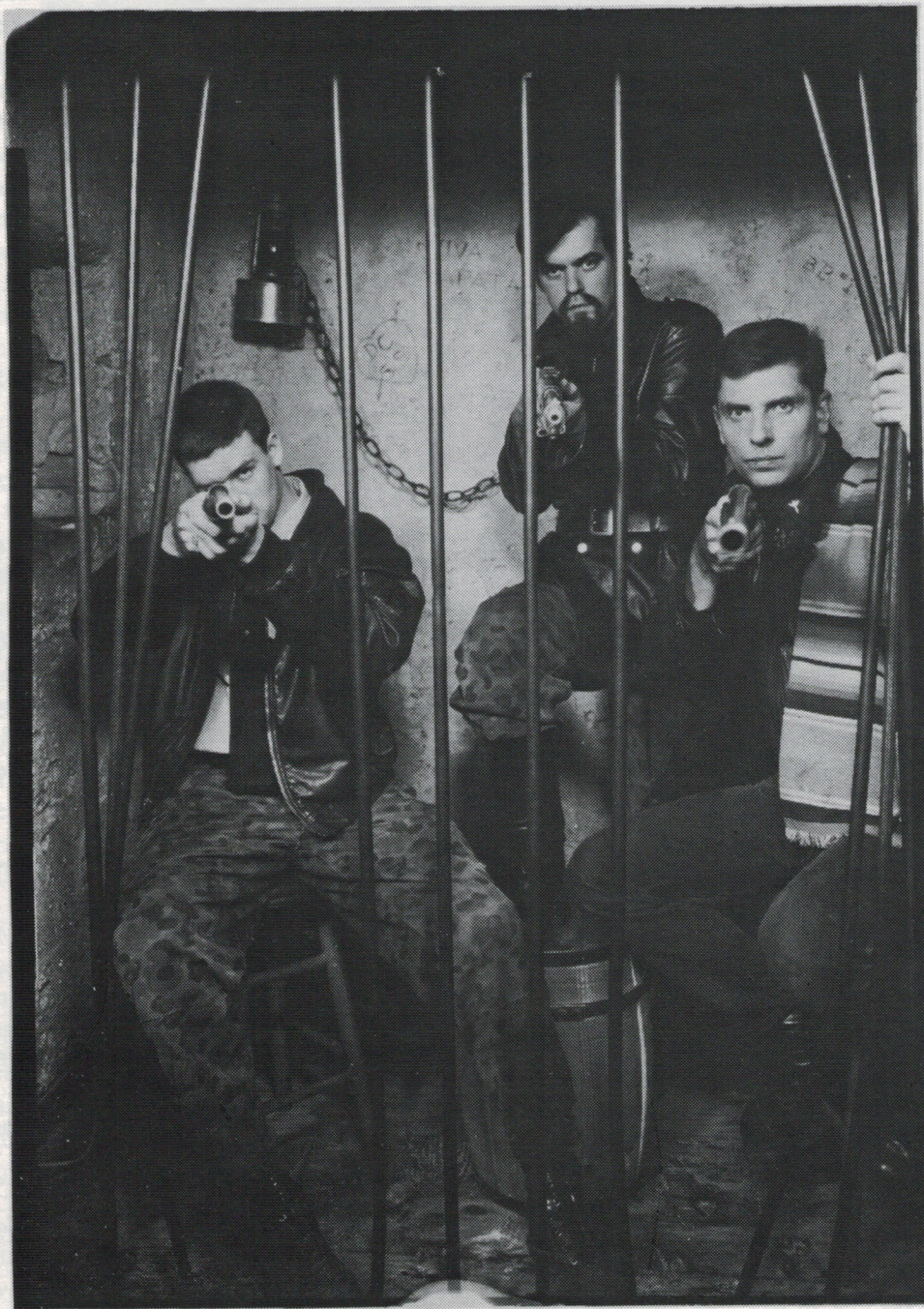
Simply because I considered him a friend at the time. I still consider him a friend. We haven't been in contact for 4 to 5 years, but I used to visit him in San Quentin and am still very fond of him. I view him as a political prisoner. He's behind bars for what he believes and what he represents far more than for anything he did. Because what did he actually do? He didn't kill anybody.

The whole way he's perceived involves such symbolism. People react to him as a symbol, and not as a human being. People have done far worse than what he's accused of and only served a few years. The Zebra Killings were far more barbaric, far more brutal, yet those guys are back out on the streets. All I'm saying is that if you look at the facts of the case from a purely legalistic frame of reference, Manson should have been out years ago. If you look at it from the point of view that Manson is the Devil of the 20TH century, people are going to be so scared of him that they'll never let him out, irregardless of the facts involved in the case. What's scary is that the media has the ability to turn anyone into that sort of figure. Anyone who's iconoclastic or rebellious. And the public needs it. They need a devil, a bogeyman, someone to hate and still feel righteous. I know Manson as a human being, so I take this whole phenomenon on a more personal level. The same

sort of thing could just as easily happen to someone like me. But as I said, talking about all that doesn't change a thing. It doesn't help him or me. In fact, it's probably counterproductive at this point. It might have made sense when we were in contact or were seeing each other, but now it's just silly.

What does the Abraxas Foundation have planned for the future?

More of the same. It's reached the point where a lot of ideas the Abraxas Foundation has been promoting are starting to become increasingly popular in the occult underground, and its due entirely to our influence I'm sure. The most powerful ideas are archetypes, and so will strike a chord in people - a powerful chord. I don't even feel like the ideas we are promoting are our personal property, or that we even created them in any sense. What we're doing is facilitating the re-emergence of certain timeless archetypes. There are groups and individuals out there who are beginning to say things very much like what we're saying, at



Above - Michael Moynihan (left), Boyd Rice (middle), Douglas P. (right).

times in the precise same words. Some of my colleagues are annoyed, and dismiss these people as copycats. But my view is that these people are responding to ideas so intensely powerful that they can no longer be denied, and that in time more people will follow suit. After all, that's what the Abraxas Foundation was all about to begin with. To take whatever steps are necessary to make

these principles a living reality. It's already begun to happen. There's no questioning the fact that there are certain laws which govern the earth. It's merely a question of whether or not people choose to recognize them. It doesn't matter if they do or not, the laws remain there just the same. You can't escape their effect. The people who side with these laws will gain strength from them. The people who oppose or ignore these laws will be destroyed by them in one way or another. It's as simple as that, no matter which way you look at it. It's an evolutionary process. Our only interest is in expediting that process. ■



Above - Abraxas by Boyd Rice

The premier issue of WAKE, the official journal of the ABRAXAS FOUNDATION, after some delays, is now available.

The ABRAXAS FOUNDATION can be contacted at:

THE ABRAXAS FOUNDATION
P.O. Box 300081
DENVER, CO. 80203
U.S.A.

Abraxas on the air.

a selected list of releases from Boyd Rice as
NON and as part of The Abraxas Foundation.

NON - Untitled LP (Mute)

This record was released with an all black cover, later editions have Boyd's name embossed on the cover.

NON - "Method Of Infection" 7"

NON - "Physical Evidence" LP and CD (Mute)

NON - "Fire and Ice" LP and CD (Mute)

NON - "Sick Tour" cassette (Staalplaat)

Boyd Rice & Friends - "Music, Martinis, & Misanthropy" LP and CD (NER)
CD has glow in the dark wolf hook runes.

NON - "TOTAL WAR" Live In Japan video (VHS)

Boyd Rice is joined on drums by Douglas P., Tony Wakeford, Rose McDowall, and Michael Moynihan. available from The Abraxas Foundation.

Abraxas On The Air - one (cassette tape)

Boyd Rice vs. America's number one Christian talk show host Bob Larson.
available from The Abraxas Foundation.

Abraxas On The Air - two (cassette tape)

available from The Abraxas Foundation

NON - "Easy Listening For Iron Youth" The Best Of NON CD (Mute)

- forthcoming releases -

NON - "Ragnarok's Rune" LP (NER)

contains a looked grove with a circle of runes engraved in the vinyl

NON - "Under The Shadow Of The Sword"



WOLF-AGE,

Interview and photos by Greg Cowley

AN INTERVIEW WITH TONY WAKEFORD OF SOL INVICTUS

How was Sol Invictus formed?

Well, after I left Death In June I had a number of years, many involved in magic and sort of battle reenactment groups, the Viking period, and just didn't want to have anything to do with music, for awhile. But I was still writing songs, and lyrics, music, and there's not much point if you're just going to sit in your room and do it. So I got back to doing it, but I decided this time it was going to be like...if I was going to come back and do it, it had to be on my terms. Originally I just recorded on my own, and with Ian Read. He's not in the group anymore, but at that time I knew him through magic and battle reenactment and he's got a really good English folk voice, so I used him on some songs on the first album... also a girl involved in magic played violin on the first, and some keyboards and so forth, but that's effectively how I got back involved.

Who are the permanent members of Sol Invictus?

Now, the latest line-up which is the one that's going to be on for the foreseeable future: Tony Wakeford - guitar, vocals, helped by Karl Blake - bass, vocals, Sarah Bradshaw plays cello and I am also using David Mellor on keyboards, and Lu Bell on flute.

What groups, if any, have they worked with in the past?

Karl Blake, he plays in other groups as well, he just helps me out, but he's played in Lemon Kittens, Shock Headed Peters, with

Brothers will battle, til bloody end,
and sister's sons their sib betray.
Woe is in the world and much wantoness.
Axeiage, sword-age, sundered are sheilds.
Wind-age, wolf-age, ere the world crumbles.
Will the spear of no man spare his brother?

Danielle Dax. He's got his own group called British Racing Green, another group called Evil Twin. The stuff he does is brilliant. I really recommend it to people. Sarah's the classicist, she's played in orchestras and stuff but no rock or electronic groups, and Dave plays with Karl in Evil Twin.

What are your musical influences?

I listen to loads of different music from... like some of the early Motown, to classical, to avante garde, to ambient, to folk. I suppose what actually comes out is, sort of a lot of folk, folk and classical references there I suppose, without sounding too pretentious. But I should think those are the main references.

What inspirations do you find for your

lyrics and your music?

The last album "Trees In Winter" is a lot more personal. Lex Talionis in a way was not quite polemic in the idea of politics but polemic in putting across certain ideas. "Trees In Winter", a lot of it was based around a relationship which broke up. So a lot of the feelings, if not the actual lyrics, came out of that... quite a depressing record. But that's the most personal. It's all personal really. A lot of people, Doug and people like that, there's a tendency to be sort of depressive to a certain extent. So a lot of that comes out of that. Well, I suppose it's quite misanthropic in a way and pessimistic. It's just my obsessions and my outlook on life. That's it basically. Obviously there's a base, a lot of paganism and a sort of Euro-centrism, but I'm interested in a lot of other cultures, but that



is MY culture in a sense, so that's where I'm coming from. So, from that stand point.

So it's a personal expression, to use your art form as a way of expressing yourself?

Yes it is. I don't like overly political music. Music that is very political, whether it is Left wing or Right wing, whatever. It just turns me off because it ceases to be... just as it turns me off in everyday life. People are programmed, music is as well. I think music should... I think music, even if it is trying to say something, works best when it's a personal outlet, rather than

someone reading Mao or Hitler out over a backing tape. To me that just leaves me cold. I think music works because it is personal.

You said before the background of your music is Pagan. I was wondering, what are your beliefs on the subject of Paganism?

Good question.. I'm not sure really myself. My interest in Magic and Paganism... My attraction to Paganism is especially in the Northern European form, is a very individualistic thing, in the past from what we know about pagan beliefs they literally... every village had its own names for the Gods and Goddesses, and it was a very individualistic thing. I mean you took what you wanted from it and put what you wanted on to it. That's the attraction, not like it's a religion, that destroys it. So it's a very individualistic thing. I just had a general interest in European Paganism, mainly North European, the runes. I have an interest in runes but I'm no expert on it, but intuitive things like that and an intellectual sort of thing. And a belief that we're part of nature, but a lot of the problems we have that we seem to have managed, not totally because of Christianity, but that's just part of it. We managed to try and divorce ourselves from nature and the natural world and a lot of problems that exist now are because of that. Also we've, because of the male domination in Christianity, we've divorced ourselves from the feminine side of nature and the world. I think the idea... That the trouble is, to say "the Goddess," is so wound up with the soppy Wiccan type stuff, it's like social workers at prayer, that sort of... I'm interested in the Odinist type, but the problem with that is that it's very male dominated, and the images are very male dominated, so that's the basis of it, but I think... I'm in a lot of ways into the idea of the Goddess as a sort of fertility symbol, but with a Northern European tradition. So that's the way I look at it, if it makes any sense (laughter). That's my basic sort of outlook.

Was it that individualism that attracted you to Paganism?

Yes, I think in a way. The only hope I see is in individualism, we live in a mass culture, and a mass society. And that the very nature of individualism, whatever point it's directed, is subversive in the fact it exists. And to me

AXE-AGE. PART ONE

Paganism has that within it. Though, like all things, the trouble with magic and paganism is that because of the nature of people nowadays, a lot of them are idiots. But that's the same with everything else.

Is it actually a belief in a higher power or a belief in a higher self?

Both or either. It's really up to the individual. I mean mine's a mixture of both. I probably don't believe, well sometimes I do... There are archetypes, a lot of ways I'm with the Jungian... Jung who said they're symbols of our unconscious, our conscious memory. They're in all the great natural religions like Hinduism, Shinto, Paganism, whatever you like. There are certain symbols, archetypes... like the Sun and the Moon. The similarities are the basic things human beings have. I see the deities in a sense, as symbols of that. Not in the East, where as in Christianity it all depends on your relationship to god. In paganism it's up to you. I mean, the ideas of paganism don't have sin, in the sense of original sin, you're not bad, born bad. It's up to you. You don't have sin, but you have honor, and a good name. It's up to the way you live, if you want to be looked on as an honorable person, which I think is important. That's important, but the idea of sin, of morals, just doesn't interest me. I mean Oscar Wilde said it's manners. I think it is far more important that someone have good manners rather than who they sleep with, or what they get up to. I mean that's my out-look on life.

So it's more like looking at good and bad as just subjective terms depending on what you decide to call good and bad?

Yes, but I don't think, I mean I think the Christian definition of murder is wrong, not all murder is. I don't think human life is sacred in the sense, it's what you do with your life that makes it sacred. I don't believe [human life is] anymore [sacred] than any [other] sort of life is sacred. I think if someone broke into your house or was trying to rape someone it's your duty in fact to kill that person, or at least stop them. I mean the idea of taking life isn't a sin in itself. It's how and why it's done. To just kill someone is wrong, but I mean I think there are circumstances where it is your duty to do that. So I don't see that the idea of sin in itself... I think honor is far more

important.

The Christian church and the Ten Commandments and so on have ended up causing a lot of conflict with people because you do in fact have a sense of honor that you feel you need to do, and the Church says you can't do it.

That's right. Nowadays sexuality, I mean the whole Christian hang-

up, you know people just enjoying sex, or common sexuality, or any other form of sexuality is always... tsk, tsk, tsk. I mean, to me I don't care what people do in bed, it's totally up to them. If it affects me, that's a different matter. But the idea that the state or a religion should impose their will on someone else, that's alien, inane, it's unhealthy.

How have your beliefs in Paganism affected your life personally?

I think just the ideas, there are spiritual ideas and feelings. The fundamental reason Marxism has failed is because he put his faith in materialism. You've had the most tremendous tyranny for the last, say 70 years or whatever. The Catholic Church, I'm not a Catholic, but it's their definition of spirituality, is stronger there than it is here. I mean they couldn't replace a spiritual belief with a materialistic belief. Spirituality is an important facet I think, of Paganism which happens to be mine, and the expression of it.

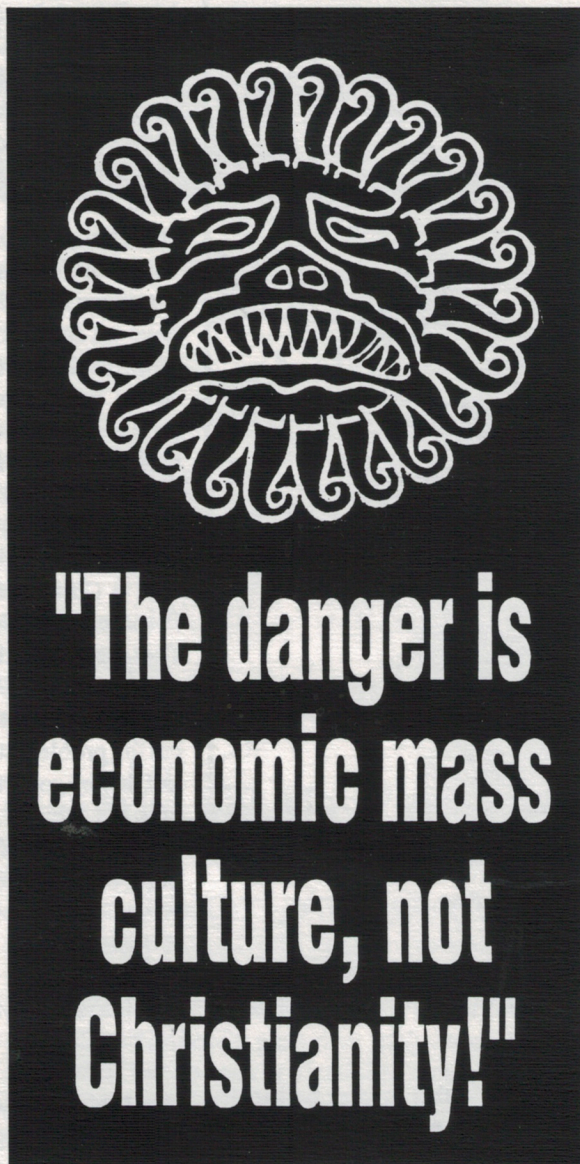
What was it that brought interest to you in Paganism and made it take root in your life?

Well, I've always had feelings that were spiritual and always sublimated them into political type things. And obviously that wasn't satisfying, so I got involved in magic and paganism. I don't know, that's it. Obviously I had spiritual values inside me, but I mean they just came out, they are my spiritual values.

Sol Invictus had an Occult shop?

What it was, a girl I knew, she had a shop in Kensington Market and they kindly used to stock our stuff. But I think due to the recession, sadly it's no more.

Actually there's a lot of shops in San Francisco and Sacramento.





There's a lot of shops that deal with that kind of stuff.

I mean the whole New Age thing...

New Age. Yes, that's what it is basically, New Age.

I mean if people want to buy unicorn stickers that's up to them. If they believe there's anything behind it that is spiritual... But I'm not against people wanting to make money, I want to make money myself. But I mean if people want to try to pretend that, in California especially... The whole New Age thing is so meaningless in real terms. It's like yuppies who want to be mystical. That's up to them, but I don't think people should take it seriously.

How do you feel about organized religion?

Strange actually, loads of people think because... that we're really... I'm anti the institution of organized religion. Especially, just purely on an aesthetic level, Protestant evangelic sort of TV evangelism. I mean I think it's brilliant because it's so horrible. It's great, but it's so disgusting. The Catholic Church, I'm actually against that idea of a church. It has a history to it, and it was paganified as Christianity... Christianity is actually a Middle Eastern cult and the Catholic Church basically Europeanized it. And within that there's great art, great music, great architecture. And I'm not one of these brain dead Satanists that want to burn churches down. I think churches are fantastic. Old Churches are beautiful buildings, but I mean what they represent is European expression and talent, but they've got very little to do with Christianity.

I think they should be respected for that, but I think the Latin mass as an art form is beautiful, a piece of ritual magic and it's a part of our history. So I think that people that go dabbing upside down crosses and that sort of thing, what they do is up to them, but it hasn't got anything to do with what I'm saying.

Have you always opposed the Christian Church in it's beliefs?

I've never been a Christian as such. I don't know. I'm opposed to them in a sense that the things they're promoting now are very destructive to the individual and to our culture as a whole... I'm not at war with the Christian Church now. If people want to be Christians, that's fine. I'm sure there's lots of really decent Christians, decent human beings. I'm not having a go at them, it's just personally, it's not suitable for me as my music expresses that, and expresses a criticism of the church, but I'm not into upsetting people or sneering at them. I find a lot of Christian things I'm opposed to, but I mean I'm not at war with it in that sense. I think the bigger danger is... The enemy isn't Christianity, the enemy is sort of capitalism, sort of brain dead materialism. I mean the masses aren't Christian anymore. They don't have any spiritual beliefs. Their beliefs, they're money orientated. The danger is economic mass culture, not Christianity. ■

In Part II of the SOL INVICTUS interview in issue four Tony Wakeford talks about his work with Current 93 and Nurse With Wound, America's influence on Europe, and the spiritual values of America.

In The Service Of ODIN

an interview with FREYA ASWYNN



Freya Aswynn is a priestess of the Norse god Odin. A native of Holland (called Frissia in the Viking Age), she started her magical training when she moved to England in 1980 starting out as a Wiccan witch. In 1983 she wanted something more and made contact with the native gods and goddesses of her own people. Besides working her craft and holding classes in the Runic Mysteries, she's taken part on the Current 93 recordings "Swastika's For Noddy" and "Looney Runes". Besides working with Current 93 she recorded an entire record dedicated to the Runic Mysteries with Patrick O'Kill of Sixth Comm called "Leaves Of Yggdrasil". In 1990 her first book "Fruits Of Yggdrasil" about the Runes, the Northern Mysteries, the Norse Gods, with a special section on the Feminine Mysteries, originally printed in a limited edition in 1988, was re-published by the American occult publishers Llewellyn.



Questions compiled by Robert Ward. Interview conducted by Greg Cowley.

TFP - What has the response been to your book "Leaves of Yggdrasil"?

Freya - Very positive response... literally hundreds of letters of acclaim. People asking questions, wanting to know more. In general not a very large response... it's not one of the most popular rune books, you know, it doesn't come with a set of runes and sell out fifty thousand copies. The book tends to be sold largely to serious occultists and academic people - and that's actually my target audience. I didn't write it for amateurs.

TFP - Is the book available just through mail order...?

Freya - Oh no, it's available through Llewellyn. It is available through mail order from myself, but Llewellyn handles the main distribution.

TFP - So have you got it in the book stores?

Freya - Yes, this is the Llewellyn edition. Originally I did one - a small limited edition of a thousand books, out of which sold about six hundred - the others were fucked. There were pages missing. We had to chuck them, but I sold them all within a year without any advertising or anything like this.

TFP - Do you know where you've sold the most, and which parts of the world?

Freya - The most letters I get from England and the States. But there will be in October, there will be a German edition of "Leaves..." brought out by Ananael. You might have heard of them, they're a small press run by Chaos International people.

TFP - You've been working almost exclusively with the Northern Mysteries since the early 80s. When did you start using music in your magical workings?

Freya - That came about when David Tibet was living in my cellar, and we were mucking around with music and I chanted a few runes just for the fun of it, and Tibet said "God - we've got to have this on the record" and we just did it, for "Swastikas for Noddy." Then I got a phone call from Patrick O'Kill. Calling, phoning me up asking me whether I wanted to make a record solely devoted to the Runic mysteries, chants, Norse poetry, and magic. Which I did. Which record was "Fruits of Yggdrasil" and that also has sold very well, and according to trades people is or was until recently still selling well. However unfortunately I never got any royalties out of it. In fact I lost money due to a variety of circumstances of which different versions of course are in circulation.

TFP - What is the art of Galdr and how did you learn?

Freya - I developed it myself by experimenting - the voice and the runes and the power. If I learned it of anyone via my unconscious or via my personal contact, I probably learned it of Odin. Nobody on this plane has taught me ever anything about Galdarok or Seidr or runes. I just pick it up from the source. ...Galdar is basically a general term for magic of a specific nature - runic magic. Like Sedir is more sorcery, chants, trances, and divination. One important feature of Galdarok is that it has to do with incantations, spells, singing, poetry - and of course the runes. So basically word cast magic.

TFP - How did you come in contact, start working with Patrick O'Kill



Above - Freya Aswynn, from the inside sleeve of the Sixth Comm / Freya Aswynn record "Leaves Of Yggdrasil".

(6 Comm) and David Tibet (Current 93), and the other groups you've worked with?

Freya - The first one to turn up was David Tibet who was introduced to my house by Hilmar Orn Hillmarson. At the time [ed. David Tibet] had been evicted from squat and was looking for a place to live, so I offered him my cellar and he moved in. A short time after that Douglas moved in with him next door in what later became the temple, and that went on until Tibet went to Iceland, and Douglas moved somewhere else. Uh, a year about after that I got a phone call from Patrick O'Kill about making a record, which I did, the booklet, and all that which I paid some of the initial expenses. And then Patrick became homeless as well, so I took him in my house, and by that time he already owed me a substantial amount of money, and to be able to get it back I allowed him to owe more money - for the records, type setting bill from Medias - a type setter, checks and stuff. And eventually the amount became so large I couldn't no longer carry it. One day I came home... which was about... he moved in about...no, when was it... around June and almost... no, not quite a year later... no. He moved in in March, the 21st of March was when he borrowed the one thousand pounds of my husband's, of course after that we had to let him stay, otherwise we wouldn't get the money back. So he started owing rent on top of that. We are never to get anything at all. So he moved out before or around Christmas, Yuletide the year after. I just came home one day, there was a key on the table, a note... Patrick was gone, the cellar was empty, and bye bye to the money! That is basically the whole story. And I haven't seen him since, and I haven't heard since, except one letter saying...said he had ceased production of the "Fruits" record. However I must say he did give me help with the cover of the book and the graphics in it, so he did some work. So he moved out, and now at present Ian Read,

a one time member of Sol Invictus, the editor of Chaos International is living in the same cellar! So each time there is interesting people to do with music, magic, in its variety of forms living in the cellar of my house! One goes, another one moves in - David Tibet, Douglas Pierce, Patrick O'Kill, Ian Read.

TFP - Is there a difference between your recording for "Fruits of Yggdrasil" with 6 Comm, and your tape "Songs of Yggdrasil" for Llewellyn?

Freya - Yes. Yes there is a difference, the music on the tape is softer, less crashing and banging... and less interference. On the "Fruits" album the music drowns my voice out. On the tape my voice is prominent, the music is the supporting layer. I have done a survey of various people, given them 2 tapes asking them which one they think is best. And every single one has said the later production, the Llewellyn tape, was better. Personally, in spite of everything, I have to be honest about it, I don't think so. I think my best work was done on "Fruits"... my voice is stronger there, and certain tracks on the music of "Fruits" are better than anything produced on the Llewellyn tape. But that is purely my personal view. I've asked people, everybody else, like people from Sol Invictus, people from Current 93, and other groups, to say which one do you think is best, and everybody came out on the Llewellyn edition. Probably because I heard the "Fruits" so much, and also the "Fruits" was very important to me, cause when Patrick contacted me he,... although he never actually stated he was an Odinist as such, he always stated he supported the cultural ideas, and he was doing this record purely for the promotion of the religion. He wouldn't take any money out of it other than cost. And he had a way of talking about Odin and the religion that inspired me. So I opened up far more on that record,

and of course all the time I was exploited. My devotion for Odin was exploited, and I never got paid. However, when my husband and I ran into financial problems with our house, another major figure in the music scene, whom owed Patrick royalties, paid us the 1000 pounds and another 100 towards the rent debt.

TFP - Do you have any more plans for releasing musical workings in the future?

Freya - Yes, uh... Yes I have been working on more musical ideas, but more writing songs, and actually singing them! I can sing as well! I sung a little fragment on "Swastika's for Noddy", which was quite nice, quite pleasant. I can actually sing as well, so if we do another musical recording apart from Rune chants, I'll actually be singing as well.

TFP - Do you have interest in writing your own music...?

Freya - I don't think I can, I don't think I can. No! No, I can't do that, I absolutely can't. I haven't got the gift and understanding of music at all. I could probably write songs, because most of the stuff on the "Fruits" album... Well everything I either adapted from the Norse poems... there are two or three tracks I actually wrote myself, the poetry of it, the lyrics I actually wrote them. So I can write songs, but I can not write the music. That I can't... I'm dependent on other people.

TFP - I was wondering about that when talking to Tony, and the interview with Doug, he... they all talk about not having a musical background...?

Freya - No, but they've got... they've got a natural gift. Tony has... I mean Tony is weird, you just read something out, I heard this from someone else, and he just instinctively understands the music and plays something that is totally compatible. Now I have to say, in all fairness, bar the financial problems of Patrick, he's got that as well. I just did... I did my work, most of the poetry I read out first, then he listened to it and put music on the top, and he absolutely got a feel for it. This is what... That's why I fell for it, because we seemed so compatible musically. I just did a track with voice, and he just was on the keyboard, and it's superb. You see, this is why it was psychologically so devastating when I found out I had been had by Patrick. I mean economically it didn't effect me that much, but psychologically it has. You know, I simply will not be able to trust anyone ever again. It has destroyed in me an idealism, a trust, a... "yes we're going to do this." I'll never be able to do this again. And I always was feet first... feet first enthusiastic..."do this, yes, yes, sure here's

the voice track, here's the check." I'll never be able to do that again. That kind of trust has been totally destroyed.

TFP - Everyone isn't supposed to be a devotee to Odin, a practicing high priest or priestess to the Aesir and Vanir. What do you think the average person should know about the Northern Mysteries?

Freya - I think they should know about the Northern Mysteries, not necessarily to believe in the actual existence of the Gods, but more, because that is an inner contact. You make that contact on your own. But purely from an artistic

It is our ethnic heritage, it is that which gives ourselves a sense of identity... and why shouldn't we have an identity? Every other bugger has!

and cultural perspective. They were our ancestors, these were the things our ancestors believed in, our ancestors practiced. These are the things of which most of Anglo Saxon Common Law is still established. It is... it is our ethnic heritage, it is that which gives ourselves a sense of identity. Our Norse... Our Nordic, and why shouldn't we have an identity? Every other bugger has! Purely from a cultural point of view to appreciate the achievements of the ancestors, the ancestry, the poetry, the literature, the music, the art forms they could do, without... without any religious connotation, or other connotations, but purely as an expression of the folk soul, the creative genius of our folk! It is important, it gives you a past, and it gives you a future. What else have you to look forward to if you can't appreciate your own past? Do you have to go walking around, wallowing in guilt, disgusted with yourself because you happen to be white, because of what some stupid capitalist asshole did some hundred, two hundred years ago?

TFP - Do you think it is healthy for people to look to other people's old religions that are more accessible, or have more written about

them than to investigate and do the work it takes to uncover the truth and power of their own heritage?

Freya - Oh yes, I think it's very healthy. I've done it, yes why not? It gives you a starting point. Yes, yes, I think there's nothing wrong with that. Other people's native heritage has just as much to offer, but the difference is it has a lot to offer in the sense of intellectual appreciation, like the Cabbala, the Tarot, the Western mysteries, Crowley,... what ever, Voodoo, it's all very interesting. It's interesting, and it can be applicable, but when you work with your own it has an extra dimension that can not be described. You do a Crowleyian ritual in the OTO which I have done - fine, great - a Wiccan ritual, fine, an Isis ritual - fine, but you do a Norse one, there is so much more, so much more depth, so much more commitment, so much more soul in the blood. It adds an extra dimension. And this ought to be true for every person working with their own tradition. But there is no harm in looking at other traditions, borrowing their techniques - what we lost most. Cooperating with them on similarity of tradition and views. No, there's no harm in it at all.

TFP - There's obviously a lot of stigma attached to the runes and the Northern ways due to the Third Reich connection. Do you think anything good has come out of that contact and exposure?

Freya - No, I don't think so. I think it's for people like me very, very hard and very difficult to get rid of all this shit. We still get stuck with it. Now, I was born after the war in 1949, my father, who only recently died, was a bearer of the Resistance Cross, the equivalent of the V.C. [ed. note - Victoria Cross]. That man was in the resistance in Holland, and as soon as you mention runes - Nazi - people's immediate knee jerk reaction - Nazi - Fascist. It has done a lot, a lot of harm to the Nordic Mysteries, and it's going to take time to get rid of that crap - and it has to be done on an academic level. One of my future books - the third in the Yggdrasil series, "Shadow of Yggdrasil" will go into this matter deeply... investigate the real connotations, the real contacts - what actually went on - was Odinism involved in Nazis - my research of now... I actually feel there isn't any, there's no connection what so ever. They just took the runes and the swastika, they didn't actually worship our Gods, not at all. And that book will be... go into all the matters, look at it - historical, philosophical origins of Nazism - what the reasons and backgrounds is of anti-Semitism, which of course is Christian. The Vikings were willing to trade with everone, Jew, Arab, or whatever else, they didn't give a shit. However, they were opportunists and if they en-

countered weakness they just took what they wanted. They didn't give a shit, they didn't ask you what your religion or race were. They didn't give a flying fuck you know... It's totally, totally irrelevant, it's a strong religion, but uh, not... it's not particularly Nazi at all. In fact, no... the Nazi stuff has done a lot of harm, but you know eventually that will wear off and our religion will be seen in its true ancestral context. Let's not forget, the people who opposed the Nazis more than anything were in the first place the British, mostly Anglo Saxon, Norwegian resistance, Danish resistance, Dutch resistance, those countries, basically the more Nordic countries - the Germans claim to be Nordic, but you know most of them actually are not. The Nordic countries didn't go along with this kind of philosophy at all, and it is still, if you look in the world, the Scandinavian countries are the most humanitarian ones, the most socially progressive ones. They still are, and so is Holland, the most liberal one. That is basically the folk soul of our race - Liberty, Freedom, Independence, Self Reliance... Nothing to do with Nazism and suppression and obedience - and all this heavy German stuff. We don't want that.

TFP - Do you think maybe the Nazis...the Third Reich wanted to associate themselves with the strength of the...

Freya - They associated themselves with the strength of the Nordic race. Or what they called the Aryan race, which is completely a misnomer. And uh, they basically... these elements which they took out of our symbol system, not even the philosophy behind the runes, behind the swastika, but just the plain symbol taken out of context. They abused them. They plainly abused them, perverted them, and they paid the price for it, they lost. There is no way Odinism would be associated with Nazism. Odin doesn't back losers! He is the God of Victory!

TFP - Do you think there is a connection between the so called conquering White "Aryan" tribes of India and the Teutonic people?

Freya - Uh, yes, but uh,... yes there might be, I think that my magical partner in this - Bernard - a question is asked which you might be able to have more knowledge than I have. Out of the two, I'm the mystic, he's the scholar. He's the man whom will be co-authoring my next series of books. Bernard, sit down and answer this question before I openly cough and put my foot in it.

Bernard - What again?

Freya - This is Bernard King. He is my present partner I am working with. If I do any music, videos, books, and correspondence courses, this

is the man who's going to back me, work with me - For ODIN!!!

Bernard - OOOODIN!!!

TFP - Do you think there is a connection between the so called conquering White "Aryan" tribes of Indian and the Teutonic people, or do you think such a migration happened so long ago the mists of pre-history blot out anything we could know about it?

Bernard - It's accepted as fact that the so called "Aryan" people - which is a very unpopular word right now, has been since the Second

Do you have to go walking around, wallowing in guilt, disgusted with yourself because you happen to be white, because of what some stupid capitalist asshole did some hundred, two hundred years ago?

World War. It has been officially replaced with Indo-European, which very carefully combines the Indo as in India with Euro as in Europe. The accepted theory, which I subscribe to, is that most civilizations, as it affects our part of the world, began in the Indus basin and the tribes of hunter/gatherers spread out from there and actually settled in areas - as inevitably they did, and formed their own particular societies. Uh, scholars like Dumézil have show there are very strong connections between, uh... Norse/Germanic and Indian strocation culture. And there's actually been no reason to dispute this.

Freya - But don't you think it is likely, uh... that the Aryan tribes moving into the Indus valley in the first place are in fact the displaced people from the North, displaced by the creeping in of the Ice Age?

Bernard - There's absolutely no reason not to believe so.

Freya - There is one reference in the Sanskrit where one pupil asked the master "Where do our ancestors come from?" And the master answered,

"Our ancestors come from the lands where it is nine months winter and three months summer." Now this goes back to the Sandiscitra, one of the oldest Indo-European texts.

Bernard - Let's face it, the land where there's nine months winter and three months summer can hardly be the Indus valley.

Freya - That's right. So we're talking about two migrations here. One into the Indus valley driven in by the Ice Age, and one outward, but the same people. The people first moved in and re-established their civilization in the Indus valley. Hence the caste system. They tried to keep the race pure. And from then on, several thousand years on later they migrated outwards again.

Bernard - And there's even a parallel to the caste system in the...

Freya - In the Rig Veda.

Bernard - In the Rig...

Freya - In the Rig Veda.

Bernard - The Rig Thula.

Freya - Ja, that is definitely a caste system though it was less based on race, but...

Bernard - Am I correct in saying there's one in the Prose... compared to the Elder Edda?

Freya - I think so. Yeah I think so. [ed. note - The Song of Rig in the Prose Edda]

TFP - History leaving out the part about...?

Freya - The first migration from Scandinavia into the Indus Valley due to the encroaching Ice Age. History leaves that out. Certain things nowadays in anthropology and social history are less popular... Things are being taught from a particular perspective. One of the theories going around... what is actually being discussed in The Guardian (a major newspaper), as a serious consideration, was that Beethoven was Black. Now this is the state where anthropology and social sciences go... and history.

Bernard - Theories keep emerging, being disproven and resurrected.

Freya - These according to political expediency. Most of the time the university pays you, you speak their language and toe the party line.

Bernard - The best one in the world to our knowledge of what happened is sixty thousand years ago, inspired guess work, a little archeol-



Above - Freya Aswynn and Bernard King sharing a horn of mead.
photos by Greg Cowley

ogy evidence, and whatever comparatively late... let's face it, mostly since year one the common era texts happen to be around that point to it. All texts can be interpreted in a variety of ways. And the bible, which everyone loves to quote, uh... was probably written... originally written in Greek, originally written in Aramaic, then translated into Latin, then comes into the vernacular. Do you have any idea how many changes a language can go through. The famous bit in Isaiah "Thou shall not suffer a witch to live", if you go back to the original it's "Thou shall not suffer a poisoner to live!"

Freya - And it wasn't in Isaiah, it was in Deuteronomy.

Bernard - Was it? Ok, I'll take your word on that.

TFP - Here in America ...or there in America...?

Freya - Ok, fair enough.

TFP - The Native Americans have protested the archeological study and digging up of their ancestors which a lot of times are so ancient, after all the Indians are not yet gone. But does the archeological study of Pagan Northern European sites bother you, or has it been so long since the North has been Pagan that it doesn't bother you?

Freya - Well it doesn't bother me because basically that's the only way to get knowledge to further our knowledge of our own people and our ancestors. What bothers me though... What bothers me a great deal is that when they dig up bodies from the Anglo Saxon Pagan period... that they re-bury them according to Christian funeral - That Bothers Me Very Much! Ok, course they should only be re-buried pagan-ly, or people like me should be able to do it. One man was dug up and he was definitely from the pagan period... Grave boots and all that. Yeah, they had to re-bury him and we tried somehow to get ourselves involved actually performing the funeral ceremony and the re-burial. We know according to the man's own... by the nature of the weapons they found, spears and this and that... We know he was probably an Odin or Thor worshiper. So we would have done that, but it wasn't allowed. He got buried in a Christian churchyard - by a bloody vicar instead of us! That's what bothers me, yes. They did not stop for themselves - to study how our people lived, what they ate, what they wore, what their tools were made of... No it doesn't bother me because, unfortunately, it is the only way to further our knowledge. But in general, archeology treats our ancestors with great respect, you know. They're perfectly safe in their hands.

TFP - What do you think about the power the Christian church has over the world and the way they push aside the other religions?

Freya - Well, basically what I think of it is... basically is of smashing it. What to do about it.

TFP - It seems to be growing constantly.

Freya - Obnoxious, yeah.

TFP - In the States we have a thing with the television evangelists. That's probably the most obnoxious.

Freya - Oh yeah... they're just... Yes they're just assholes. Complete assholes. I... just... don't... most pagans in this country will engage in a civilized debate. Anyway, I personally won't even talk to them [the evangelists]. So far as I'm concerned they have nothing to do with me, psychologically or rationally. I know I worship the Nordic Gods and everybody can go worship whatever they like, be it Jesus Christ, the Devil, Mohammed... I really don't give a flying fuck, it's all foreign to me. I really don't care, I won't lift a finger for it.

TFP - Considering this digging up of the pagan ancestors... There are many sites sacred to many old traditions, do you think that any ancient Northern European sacred sites have had to face the cruel advancement of progress in the way the Native Americans have had to?

Freya - I think so, again I think this is a question for ... Bernard can probably answer better than me, I mean, he's actually English, I'm not. Bernard... another question for you.

Bernard - Right, this is the lady that says I'm the scholar and she's correcting me on quotations all over the place.

TFP - On the subject of archeological digs... A lot of Indians have been... they're protesting for a long time the digging up of their burial sites...?

Bernard - Well their culture has been violated.

TFP - Yeah, after all, the Indians aren't gone.. The question was...?

Bernard - How would people in this country feel if we started digging up the graves of the Victorians.

Freya - Yeah, it's impertinent.

TFP - The way the Native Americans have been treated.

Freya - It's disgusting!

Bernard - It always has been.

Freya - It's disgusting and dishonorable.

TFP - Does the archeological study of pagan Europeans bother you, or has been so long since the North has been Pagan...?

Bernard - Me personally, it does not bother me provided it is done with respect and their remains, preferably are respectfully returned. I think it's exceedingly valuable to learn as much

as possible about our forefathers and these are people whose way of life and culture and beliefs can teach us so much that not only is it relevant, but necessary to the world today. We need to get back to our roots. We haven't. The English are popularly described as a bastard nation in the sense, everybody came over, everybody! Everybody invaded. What was left after William the Conqueror was a sort of a mixture, amalgam... French, Germanic tribes, and a few Vikings, some Picts, some Celts, some Scots, whatever...uh, and the Welsh and the Irish who couldn't swim. Uh, but the Normans themselves were only three or four generations out of Norway...

What bothers me a great deal is that when they dig up bodies from the Anglo Saxon Pagan period... that they re-bury them according to Christian funeral - That Bothers Me Very Much!

Freya - And that is basically what Lionell said. Look, we've only been conquered by our own people...never by real foreigners.

Bernard - Yes, basically because there were the Britons here, the Romans moved in, fine. The Romans had trouble at home, the Romans moved out, with quite a bit of trouble here, and as soon as the Romans were gone, the Germanic tribes started coming over, the Angles, the Saxons, Jutes, whatever.

Freya - AND FRISIANS!

Bernard - And the Frisians (laughter), how could I forget the Frisians!!! Uh, and we're talking what, 430 A.D.? Uh, then... then the Vikings quite independently discover us... I mean Anglo Saxon comes from the names of two Germanic tribes, the Saxons and the Angles. Uh, then the Vikings discover us and they start taking over. They end up with a good half of the country. We here in North Hampton are ten miles from the edge of the Dane Law... Uh, which was a boundary between the Viking half of the country and the non-Viking half of the

country. And so we are very much drawing on our roots. Sorry about all that, I've forgotten what the original question was.

All - (Laughter)

Bernard - What I'm getting around to is, uh, is that the Norse men... I'm sorry, the Normans got out of Norway about 930 A.D. when Harold the Fair Hair was uniting the country, and Harold was not terribly popular, and a gentlemen called Harold the Ganger decided he was going to get out. He was going to take his followers with him and he carved out for himself as a result of his migration...which also was incidentally responsible for a lot of the population of Iceland - because it was colonized, or rather discovered by the Norse peoples around 870... colonized.

(end of tape - side one)

Bernard - Dear Old Canute was one of history's good guys. Was overlord of England, Norway, and Denmark at the same time. He was the only man ever to rule over those three countries.

Freya - He would of had a Nordic empire if we had any luck....

Bernard - He was a right bastard.

Freya - ... What we got now, the EEC.

Bernard - By god he held it together. He strengthened it. Why his promotion of Christianity was pragmatic.

Freya - Ah yes.

Bernard - It was basically down to Canute and Canute's political influence that Norway developed King Olaf the Saint, the first native-born Scandinavian Saint.

Freya - Whose side are you on?

Bernard - King Canute was a pragmatist, the Northern people have always been pragmatists... And that is just another example of Norse pragmatism.

Freya - And what's the second question?

Bernard - Yes I'm sorry... miles away.

TFP - Considering the thing about the archeological study. There are also sites and places that are sacred to many old religions. Do you think that any ancient Northern European sacred sites have had to face the cruel advance of progress that the Native Americans have had to face?

Bernard - Not to the same extent I don't think. But, well Stonehenge. Silbury Hill has certainly been attacked through the years. And it was worse attacked probably by the Christians when the last pagan temple there was destroyed in what was it... 1131?

Freya - Yeah, that's about right, but were you referring to more modern sites?

Bernard - I think we're more talking archeological, historical sites. What I would point to without hesitation would be Stonehenge.

Freya - Yes.

Bernard - No, because...

Freya - It's not particularly Norse though...

Bernard - Well, no it's not. But Stonehenge is probably the premier site in England.

Freya - And what about this business building...

Bernard - You can't even walk around the bloody thing! They've concreted between the stones, they've roped it off. They've put a car park on one side of the road, and an underpass - I mean you've gotta go under a bloody modern underpass before you can get near it. You try to get anywhere near it Mid-Summer's Day - there's an exclusion zone. I mean this is an archeological site, in peace time and there's a four mile exclusion zone! (Laughter) It's like sorta Saddam Hussain's warships - if he had any - couldn't sail anywhere near Kuwait. It's lunatic!

Freya - There's also, I think a moment, there is a pagan site under threat, it's basically British rail through Kent you know, the White Horse stone... which the Odinic Rite actually claimed and reconsecrated. I was there.

Bernard - Hengist and Horsa were two brothers who came over from Denmark around about...

Freya - Hmmmm...

Bernard - Oh ok, ok, ok (laughter).

Freya - If you look up Grimm they're very likely to be Frisian.

Bernard - Grimm's bias. Yes I'll accept Frisian.

Freya - Also one, they were not two brothers. One of them was female and married the son of Vortigern.

Bernard - I'm going to have to have a look at my research because I've got the original papers

on this.

Freya - Ah - well we're going to thrash this out some time (laughter)!

Bernard - Anyway, let's leave Hengist and Horsa. Hengist and Horsa are probably two of the best known names in English history and they were here shortly after the Romans pissed off. They were here, what, around about 470 at the latest.

Freya - Yeah, yeah.

Bernard - Getting back to the question about

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sites I think that the Norse Germanic have a greater sensitivity when it comes to these things. I feel that we have a sense that we are investigating our own past.

Freya - This is right, where as in America...

Bernard - Without wishing to be detrimental to Americans in any way they do tend to regard the Indians as more or less, as well off pests who - ok left some interesting artifacts so let's get there - preferably with JCBs and bulldozers and dig out what we can. And that's the way - that's the way it appears in this country, that there is...

Freya - Basically it's not their own race. They don't think.

Bernard - This is... this is so difficult - this is what I'm working out, it's so difficult to - I'm not a fascist, I've never been a fascist. I mean I'm apolitical, I believe every political party is as bad as every other political party. And I'd like to see the Liberal Democrats have a chance over here because the Tories have fucked it up, Labour's fucked it up, why the hell shouldn't the Liberal

Democrats have a chance to fuck it up. Um - but it does appear certainly to an outside observer that because the Native Americans are not WASPs - uh, you can do what the fuck you like with them. And it's only a sort of, almost wimpish section of the American populus who have any overall regard for the Indians. Ok, we're talking tribal culture maybe about stone age, but it was solid culture, deep roots, deep beliefs, deeply developed systems of mythology, patterns of life and probably in exactly the same way that ancestors over here in the Stone Age behaved, but we don't know about the ancestors over here. Native Americans, there is much more evidence, there is much more opportunity to investigate. And through investigation to understanding, and I feel the exploitation of their sites is... really denigrates the whole American people, because it is preventing a proper understanding, a proper exploration and understanding of everything they could, you know in their own way teach us, apart from everything else the alienation this has caused.

Freya - Well, yes, the Americans, the invading people of America, the Whites and Blacks and, well most of them, Blacks that is, are not there by choice.. but mainly the Whites, it isn't their ancestral land, so they have no natural feeling for the Native American artifacts and sites but...

Bernard - Well, we're talking a couple hundred years now, two or three hundred years old. There is much more of a feeling...

Freya - Yeah there is, but only by esoteric...

Bernard - As Greg would say... I asked... Greg in the car... Greg comes from Sacramento, that's your home town right? That is your home, you are an American from Sacramento.

Freya - Yeah...

Bernard - In the same way I am a North Hamptonian, because I was born in North Hampton, I live in North Hampton. You are Frisian...

Freya - Yeah, I don't give a shit about Holland!

Bernard - No, maybe you don't. Yeah I mean I don't give that much a shit about North Hampton, but there is a spirit of place that draws on the.. that spirit of place is present in today's land very much so.

Freya - Perhaps, but if that is the case, why can't they identify with the Native Americans? Why do they have to treat them like shit and rip their sites and religion off? And because all these white wankers go out with drums and crystals playing at being red Indians, I mean... it's fucking...

Bernard - Whatever is different, whatever you don't understand...

TFP - Are there any sacred religious sites that still exist to this day?

Freya - Bernard, another one for you. There is the White Horse stone. There is the Echterskiner in Germany. There is of course Avebury, Stonehenge, Glastonbury in England, which isn't particularly Nordic. Then there is Weland Smitty and of course the White Horse stone which is a particular Anglo Saxon site. It is the only one that is actually Anglo Saxon.

Bernard - The Rollright Stones in the North Oxford, an absolutely superb site in private hands.

Freya - And is used... The living pagan tradition and shared, Wiccan, Crowley, Nordic, everybody uses them in turn. Those sites become more and more shared, they're not particularly Nordic or Crowley, everybody uses them.

Bernard - There is both a similarity and a difference between pagans and Christians. Different sets of Christians squabble amongst themselves. Different sets of pagans squabble amongst each other. And the different sets of pagans can cooperate when they want to, and do especially when it comes to sites like the Rollright. Um... In answer to your question what do I feel are sacred sites today? Sacred sites are not so much a part of history - sacred sites are what you make of them. I mean there is a piece of woodland in private hands about ten miles from here. It is four gates away from the road, sheep and bullocks and deserted farms buildings and god knows what. It contains almost every variety of tree that you can find in these islands that are native... and some that are not. And it is a very special sacred place...

Freya - And it's modern!

Bernard - And it's modern. The wood itself... and yes these islands were once completely forested. So there was ancient woodland there once, and yes there are trees there that are several hundred years old. There's one particular oak that I've slept under, that's at least four or five hundred years old. It's a wonderful tree, and there's some horse chestnuts that are as big as California Redwoods. I am not kidding, they are as far across as the width of this room. And that is not a particular archeological site but it is a place that carries within itself the seeds of sacredness and inspires, not necessarily a reverence, but a respect and an openness to the spirit of place within everybody that goes there. And I've taken people that have never been there before, and to say they've been overawed in the

way they'd be overawed as if you took somebody who'd never seen it to... who'd only been to church, in a little parish church in the country, to a cathedral or Westminster Abbey. To say they were overawed in that way wouldn't be true, but they have come to understand, without fail, everyone has come to understand and appreciate the feel of the place and that is sacredness to me. It's the feel of the place, it's what the place... It's the interaction, not what the place does to you, not even what you do to the place, but the interaction between the place and yourself. And what comes out of you and what comes out of the place as a result of that interaction is sacred. Avebury... as far as I'm concerned Avebury is dead. It's beautiful, but it's dead. Go up and embrace the stones at Avebury - nothing, no feel whatsoever. Get up, despite the Department of the Environment's barricades, get up on the top of Silbury Hill which is only a couple of miles from Avebury, lie on the ground there and an electric charge passes through you. Ok, not electric as in battery, but as in "My God I Feel Alive! My God This Place Is Somewhere!" And that is, if you like archeological sites, a sacred site that still has power. There are some old ones yes, but uh, most of the better known ones, the power has been dissipated because they've been riddled by a succession of visitors who have not known, not necessarily what they're about, but how to respect them, how to give something back. It has to be interaction. It has to be two ways.

TFP - Yeah. Do you have anything you want

to add to that one?

Freya - No. No, Bernard acquitted himself quite well.

TFP - What have you been doing, working on recently?

Freya - Uh, well I've got some plans. Bernard and me pretty shortly will start a correspondence course on the Northern Mysteries, and probably later on some recordings, a video... Of course I've got two more books to write for Llewellyn. Bernard just finished a book "Viking Sorcery and Rune Casting." Actually the book was finished a couple of years ago, but it never got published, but it's excellent. I hope to have that published, probably by Llewellyn. He's also working on a book on self development with the Runes which we also hope to get out by Llewellyn. And apart from that we've got lots of joint projects planned. Like a book on Wagner and the Ring, an esoteric analysis of it, combined with some kind of fiction. Bernard is mainly a fiction writer. He is now entering into the nonfiction side of writing with me, and alternatively I'm getting more interested in writing fiction. So we stimulate each other. And we've got four of five different projects. Mainly, the main thing will be writing. Writing more books, and a correspondence course, these are the first priority. After that video, recordings possibly, and working on artifacts, statues of Odin and Thor. ■

Freya Aswynn has two forthcoming books written with Bernard King due out from Llewellyn Publications.

Roots of Yggdrasil - A further exploration of rune magic, sigils, bindrunes, shamanism and sorcery.

Shadow of Yggdrasil - A discussion from an occult viewpoint of recent history and the Nordic tradition

Freya has started her correspondence course, the Asatru Folk Runic Workshop on the Runes and the Northern Mysteries. The course comprises 12 lessons covering: Literature / Poetry and magic / Runic codes / Mythology / Sexual magic / Spellcraft / Sigils / Healing / Self defence and protection / Trance and shamanism / Death cults / Totemism / Shapeshifting. The course has been created by Freya Aswynn and English occult novelist Bernard King. The 12 lessons are available for a 5 pound registration fee and the lessons, which may be pursued at your own pace, are 12 pounds each. A single payment in advance covering the entire course can also be made, in that case there is a 20% discount, bringing the total lessons fee down to 115 pounds, Airmail postage included. The discount will cover the rather high conversion charges from dollars to Sterling. It is also possible to pay in four installments of 30 pounds. All checks should be made payable to Freya Aswynn. The address is: BM ASWYNN / LONDON / WC1N 3XX / ENGLAND

BLOOD AXIS

Who is Blood Axis?

Blood Axis presently consists of myself and Kelly Cowan, who is also one of the main members of the enigmatic band Human Head Transplant. The first Blood Axis songs to be recorded, "Lord of Ages" and "Electricity", were conceptions of mine and when Kelly expressed enthusiasm toward working together we began production on them. He contributed immeasurably to the sound of the material as well as engineering the studio sessions. I asked Boyd [Rice] if he wanted to do some spoken parts in the songs and he readily agreed, so that's how it all came together. In the future I think there could be numerous completely different people involved, not to mention completely different instrumentation, though it will always revolve around my personal vision.

You used to head a multi-media project called Coup De Grace, what was it exactly, and why did you need to change your name to Blood Axis that you couldn't continue doing as Coup de Grace?

Coup De Grace was the name I operated under from 1984 to early 1989. I was 15 years old when I thought up the name and started to work on different projects. Some of the initial things we did were designing "propaganda" posters with either inflammatory or admonitory slogans and accompanying graphics. I would send these out to various people I was in contact with at the time and also I would post them up in public places in Boston, MA, where I was then living. I also began recording electronic music at that time (1984). Much of the music had a very violent sound, and could have been termed "Power Electronics", whilst at

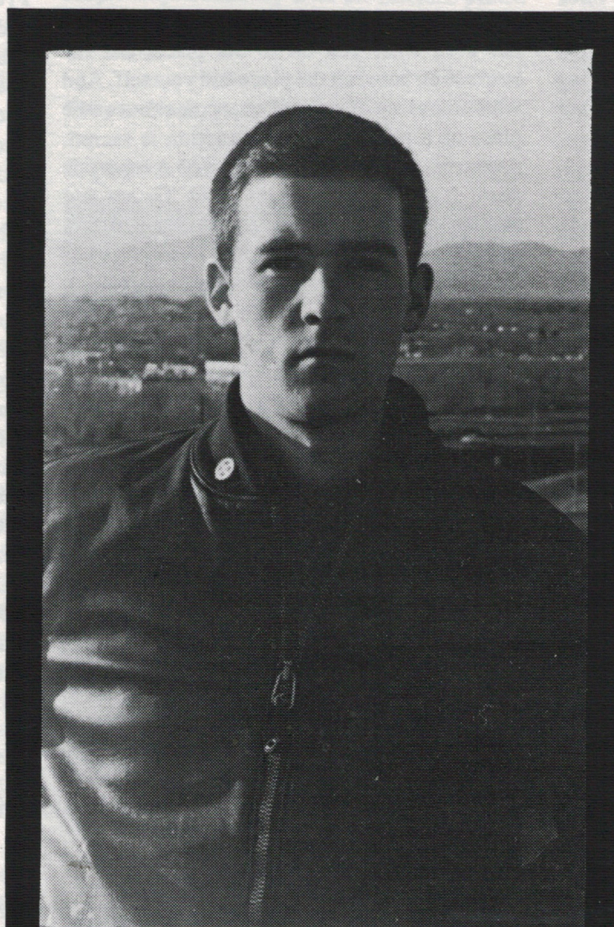


photo: Geoff Paxton



An Interview With
Michael Moynihan
by Robert Ward

other times it was of a more atmospheric nature. At the beginning I really had no equipment at all and either built sound devices myself, or else severely mutilated/mutated the sound I coaxed out of very primitive instruments. Later on, synthesizers and more elaborated techniques were utilized. I released two cassettes of sound work in 1985, both in extremely small editions. The first was "studio" material and was called "Commencement", the second was titled "Anthems for Doomed Youth" and was a compilation of two live performances which took place in December 1984, and January 1985. Some other projects completed were booklets of images ("The Final Incision") and later, one of texts ("The Way of All Flesh"). Various songs by Coup De Grace also appeared on cassette and LP compilations, and visuals I designed appeared in different small magazines. The ninth and last C.D.G. release was the publication of the book *Der Antichrist* by Nietzsche, with illustrations by my friend U.K. artist Trevor Brown. The design and standards of production for this book were established as to be the new levels of quality and intensity for all of my future projects. A final planned release was a Compact Disc titled "LAST WORDS" which would feature all of what I consider the best audio work done by Coup De Grace, along with extensive packaging including many of the important texts and graphics that were done during these years. This CD will finally be released in 1992 by Cthulhu Records of Germany, who have been strong supporters of my work for as long as I can remember. During the last few years of the Coup De Grace period I also began conceiving ideas for doing an entirely different musical project which would be more focussed in certain directions and would

>>BLOOD=LIFE=DEATH<<

be based on specific ideas of what made music powerful (in my mind), both sonically and visually in a live context. It seemed only logical to start afresh for this endeavor, and to retain the name Coup De Grace would have been limiting -- tying things to a past that was no longer entirely reflective of my thoughts.

What does the name Blood Axis mean or what ideas are you trying to spark with the term?

Blood Axis has many, many connotations and "meanings", which is one reason why I find it appropriate for what I am now doing. Blood can be seen as LIFE, and at the same time it can be equated to DEATH. It is essential to violence in almost all instances. It has powerful sexual connections. It is the key fluid of history, both in terms of where and why it has been shed but as importantly in terms of the genetic information that it potentially carries. And all these elements or facets of its importance are not disparate in any way - to the contrary they themselves are intrinsically linked and often times mutually dependent. "Axis" further elaborates on this, and brings in additional implications as well. It highlights the genetic aspect of blood, bound together in the will of a people or race. It describes allies, of mind and blood, mobilized for total warfare. It also reiterates the pivotal nature of blood in human existence, both personal and world-historic.

You've done some work with Boyd Rice as part of NON while in Japan, as well as taking part on the "Boyd Rice and friends" and Boyd taking part in Blood Axis by speaking on the song "Electricity". How did you come in contact and start working with Boyd Rice,

Douglas P., Rose McDowall, and Tony Wakeford?

I was aware of Boyd's sound work as NON since the early 80's and had collected his records, which at the time were next to impossible to get in this country; I only managed to get most of the ones then in existence during a trip to England in 1984. I had always wanted to contact him but never could figure out how to successfully do so. In 1986 I got "Blood & Flame" when it came out and was amazed to see NON suddenly presenting more concrete (or blatant) ideas in the record and packaging-- things which specifically related to areas of my own interest. It was very different from his more ambiguous earlier releases. I think in 1987 an English friend who had gotten in contact with Boyd around the time The Manson File was being assembled gave me his address. It wasn't until 1988 that I finally sent him a letter and various enclosures, very unsure of what response I would get (if any). As it turned out he wrote back enthusiastically, and when I returned to America (I was living part of the year in Belgium at that time) we started talking on the phone very frequently. We had many common interests and, as it turned out, very similar ideas on what we both wanted to do with music. However, these were fairly elaborate ideas which neither of us really had the means or additional like-minded manpower necessary to realize them. In the midst of this Boyd was invited to come to Japan to play shows there, so he called me up right away and asked if I possibly would like to go over with him so we could perform something along the lines of what we had been discussing. I readily agreed and all of this happened some months later, in the summer of 1989. Douglas P., Tony Wakeford, and Rose were all in Japan as well at the same time as they were playing in Current 93 (David Tibet had initially been responsible for the



BLOOD AXIS 1991 (Left) Kelly James Cowan (Right) Michael Jenkins Moynihan photo: Geoff Paxton

NON shows being set up over there), who opened up at the shows we did. Boyd asked them if they would be willing to help in the NON performances and they were enthusiastic. Everything worked out extremely well and there was a natural chemistry amongst us. The "Boyd Rice and Friends" project developed out of this as well.

You've just had your first release as Blood Axis out on the compilation from Cthulhu records in Germany. I know you've got a lot of other projects going on besides your musical project Blood Axis, do you see any more Blood Axis material coming out soon, or do you have anymore planned?

Yes, I have a lot of plans for further Blood Axis material. Some new songs have already been written and more are in the formative stages. There are definite plans for a split CD with Allerseelen, which is the project of a good friend and ally from Vienna named Kadmon. This will be titled STURMLIEDER ("Storm Songs"). I also have various ideas for the first complete release by Blood Axis, which will be entitled THE GOSPEL OF INHUMANITY. There is an open invitation to have material released on the New European Recordings label, so I imagine that is this will almost certainly come out via them.

To inform our readers, what other projects are you doing now?

Various other projects being currently worked on include the book SIEGE by James Mason; the first-ever translation and publication of some obscure runic magical texts by Karl Maria Wiligut, an Austrian occultist from the early part of this century who later became an officer in the Ahnenerbe office of the SS in the Third Reich and who had strong influences on Heinrich Himmler; various silk screen artwork, both on shirts and also a series of large posters; work on releasing a special edition of GOTOS KALANDA by Allerseelen (musical works based on a set of poems by K.M. Wiligut about the pagan months of the year and the cycles of nature); a separate and distinct musical project of my own in collaboration with some other people which will be called HATE FACTORY.

What exactly is Storm Productions?

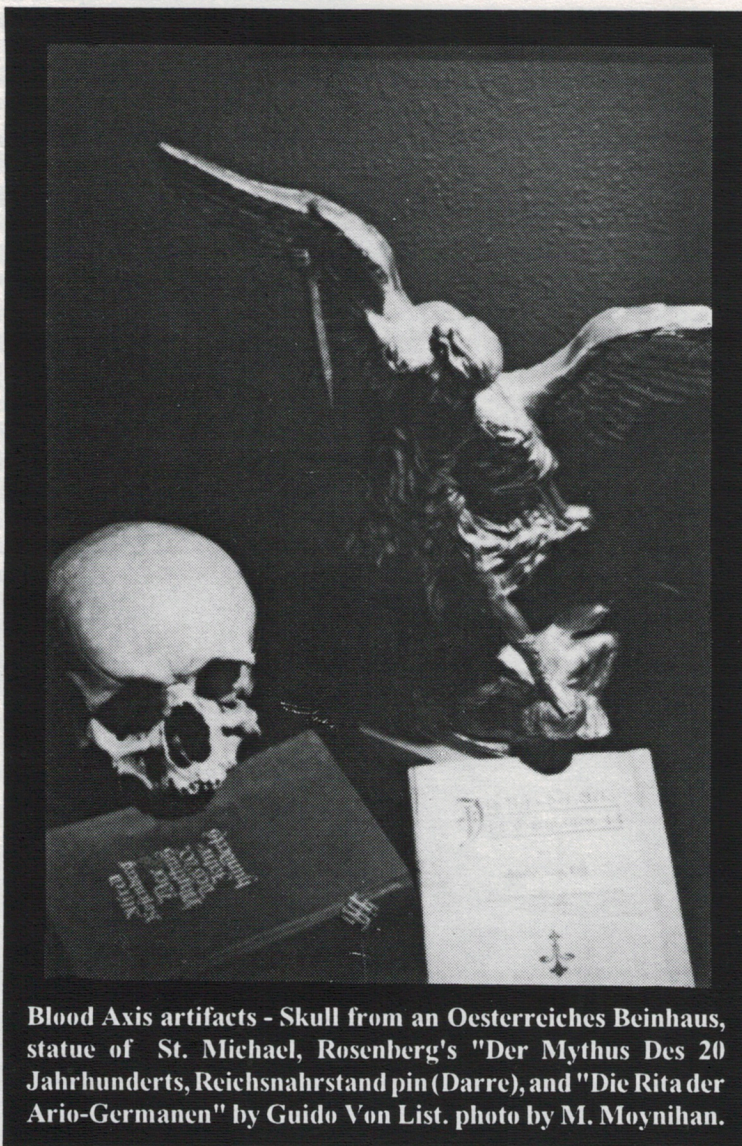
Storm Productions is the registered business name through which I choose to distribute most of these projects once finished. It is a proper mail-order

business which is now just getting underway. So far we have available the Cthulhu CD with the first Blood Axis pieces, as well as some books and various t-shirts. In the next few months we will be making available for the first time ever in the U.S. official Death In June shirts, so we are excited about that. Soon we should also be expanding our stock to include other releases in different genres that reflect our interests. Some people might be shocked by certain items, but if so then they clearly don't understand what really compels our actions, and we will make no apologies for other people's short-sightedness.

A question about your songs, war and violence are rather frowned upon human activities, what makes them seem so noble to you?

That is quite a complicated issue to try to explain my feelings about. I could probably go on for hours discussing this as I do think it's very important. It is true that in the Blood Axis songs that have been published there are many allusions to violence. I would not deny that it is a strong "inspiration". That inspiration, however, is something channeled through a more spiritual world view - I am not so much interested in violence for the sake of itself. I think it is definitely an inherent part of present-day reality, often in an extremely negative way, but when you can totally isolate it from the surrounding circumstances it equals a form of a very pure action. As such it really can't be looked at in any kind of absolute terms. So for me when I present this imagery it is invariably intertwined with a more philosophical outlook. In essence, violence is a tool. Combined with a likewise pure vision it is immensely powerful. War is identical, though of course it is generally on a much larger scale. Again, this doesn't

mean that I believe warfare is good unto itself, but rather when it is put in service of a will or an idea which I want to see furthered then I have no fear of it - quite the contrary. The world is full of moral cowards who will shrink away from these forces. I would prefer to be totally at ease either them. Life is a constant struggle and in many ways that means a violent struggle. A great man was once asked what he thought the purpose of life was and he said, "To struggle as hard as you can for what you believe in, and to enjoy the struggle." If one knows what one wants and has that will fully integrated into their being then there really isn't a choice about what paths to take, nor is there a looming conscience above. I don't see it in terms of good or evil at all, although I do think there are such things as right and wrong in a pragmatic sense. To me morality is something completely operative, but that isn't an excuse for "Anything goes; nothing bothers me" which is



Blood Axis artifacts - Skull from an Oesterreiches Beinhaus, statue of St. Michael, Rosenberg's "Der Mythos Des 20 Jahrhunderts, Reichsnährstand pin (Darre), and "Die Rita der Ario-Germanen" by Guido Von List. photo by M. Moynihan.

a position for dogs. Most people seem to truly believe that they are exercising some kind of control over their lives with such justification, though I think they are the most cowardly victims of all.

Finally, what were the problems you were telling me you had with the Secret Service all about?

Well, back last summer ('91) while I was away for a few days on a business

trip some guys claiming to be police officers showed up very early one morning and banged on the door. This woke up my roommate, Boyd Rice, who spoke to them briefly but wouldn't let them in. They claimed that they wanted to talk about a crime they believed had been witnessed. Boyd said truthfully that he hadn't the slightest idea what they were going on about and refused to open the door. Then they asked where I was, as specifically it was me who had witnessed the crime, and wanted to know when I would be back. Boyd said I was gone for a few days and finally they all left. Sure enough, not long after my return there was again a loud knocking at about 8 a.m. and this time I went to the door. I saw through the peephole three big guys in suits with walkie talkies. They repeated the same story but added that they believed I had witnessed a murder "of a black man" and would I please open the door and talk to them about it. We turned on a tape recorder at that point which picked up most of the conversation, even that on the other side of the door. I really wasn't

too sure what to do so I phoned my dad in Boston, who's a lawyer, and he immediately gave me the name of a lawyer he knew in Denver. I called this guy up and he said he would come down to the apartment immediately and definitely not to open up the door. At this point the men in suits admitted they were actually US Secret Service agents but refused to say what they really wanted from me. All the while the tape recorder picked up choice comments from the agents like, "I think we've got enough here to call up the US Attorney and get a search warrant, rip this fucking door off and throw this entire apartment out into the street!" Then when the lawyer showed up and demanded to know what was going on, once past their initial shock the agents let loose with a whole new story, saying the George Bush was going to be in Colorado in a few days and that they had "evidence" indicating that I was involved in a plot in cahoots with Charles Manson, one of the original Manson girls, and a prisoner friend of Man-

son's to assassinate the president. They even went so far as to say that I was the "trigger man" in the plan. So with the lawyers present I finally agreed to talk to them and after listening to their absurd allegations I agreed to go down to their offices and take a polygraph test to disprove my involvement in the whole fabrication. To make a long story short, I did go down and do this, all under the supervision of a lawyer, and held up quite well under the third degree from some Federal "polygraph expert" who was also clearly well-trained in interrogation. They claimed they would explain and show

me the actual results of the test but then refused afterwards, saying that I had failed it and should just "come clean" and admit my involvement in the plot. They also said that the other people supposedly involved had already confessed to the authorities. At this point I just got up and left in disgust, and at no time did they ever try to arrest me, nor did they ever show any so-called "evidence" to show the existence of a plot at all. The last thing one of the agents asked me was, "Why did you sign letters that you sent to Manson with a swastika?" I retorted, "Because it's an ancient religious symbol", to which he shot back: "No it's not, it's a symbol of Satanism!" I had no choice but to laugh out loud at that and so we left. Since then there has never been anything more from them, so it's pretty obvious that they must have really had a great case against me... I could rattle off numerous other bizarre twists to the tale but the above gives a pretty good idea of how silly these people behaved. Of course there were some elements of truth to the background of the story, for example at the



(Above) BLOOD AXIS: In the Den Of Iniquities... photo: M. Moynihan

time I was sending things to Manson in the mail, but at that point it usually a friend of his who would write me back, and we definitely never ever so much as discussed ANYTHING to do with the President, whom I could truly care less about! Also I had gone and visited Sandra Good, one of the original "Manson girls", some months before all this, but likewise we never discussed anything at all to do with folks in the White House. the only explanation I can come up with for the whole incident is that it was intended as some kind of elaborate harassment or 'scare tactic' just to let people they're an eye on know that they should be sure to stay in line. ■

For more information concerning BLOOD AXIS contact:

STORM
P.O. Box 18009
Denver, CO. 80218

WHERE ART AND ACTION ARE ONE

- a portrait of Yukio Mishima -

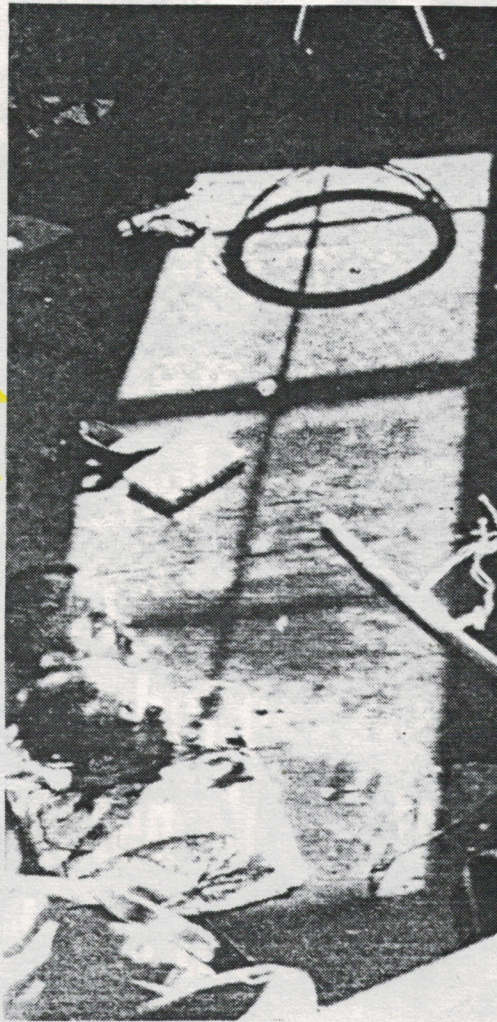
article by
Robert Ward

Yukio Mishima was a man at war, with himself and the world around him. He was born a prisoner and died a patriot. Born January 14, 1925, as Kimitake Hiraoka, he was raised almost entirely by his grandmother. She sheltered him from a world that had been cruel to her, but in the process scared the child Mishima. Mishima's first struggle was for independence of spirit. He was a sickly child due to his grandmother's over protectiveness, but began to express his spirit through writing, taking the pen-name Yukio Mishima. At first his writing was quite morose and suicidal. His talent was recognized by his teachers and encouraged, despite his father's ignorant middle-management hatred of art. Mishima's writing was introspective of his environment, and he saw hope for himself in the strength of his ancestors, the samurai, and in the action of their steel will - hari-kari. Mishima lost his chance of a heroic death to exit his tortured life in 1945 when during an army draft medical exam it was determined he was too sickly to serve his emperor in WWII. Mishima survived the war and, once out of high-school, had problems writing. His patriotism was not politically correct in post war

Left - Yukio Mishima speaking to the Eastern Self-Defence Forces before his "final act".
Opposite page - The decapitated heads of Yukio Mishima and his "second", Masakatsu Morita, placed to salute the sun. The poem is one of two that Mishima wrote as the rites of Samuri seppuku demanded.

Japan, where every communist and political prisoner who could write was published, almost as a guilt reaction by Japanese publishers due to their foreign imposed guilt about Japan being defeated. Mishima survived again, his work finally being published, his genius undeniable, even though his patriotism was frowned upon. Some thought his books dwelt too much on death and suicide, but this was how Mishima purged himself of his abnormal childhood, and the world around him. It was also a way for him to deal with the homosexuality that was an undercurrent throughout his novels and that haunted him throughout his life. He despised the modern Japanese who dishonored the emperor with their democracy and acceptance of everything western. He saw the emperor as a very real spiritual figurehead for the Japanese people, and when one betrayed Japan and the emperor, one betrayed one's self, one's people, and one's folk spirit. Mishima's desire to strengthen his spirit also led him to strengthen his body. He learned that through his strong body he could begin to react by instinct over reason, reason and rationalisation a curse that was a scar from his childhood, and a curse Nietzsche attributes to artists. Also, in his new found strength, Mishima finally felt he could belong, something he had always wanted but could not do because of his grandmother's over protectiveness, and his artist spirit. Mishima's war with himself inspired many great books, essays, and plays, but this did not satisfy him. His obsessive thoughts of suicide and harikari, the sacred suicide of the Samurai warrior, as the only true statement of beliefs called to him. But first he had to try and save his beloved Japan. Shocked at the

protests and communist violence and assassination tactics of Japan in the 60s, he started forming his own private army to save Japan and the Emperor. He chose



The sheaths of swords rattle
As after years of endurance
Brave men set out
To tread upon the first frost
of the year.

those who were already strong, but needed guidance. Many students joined his shield society, swearing to defend the emperor, and thus Japan. His army, outfitted in uniforms he designed, and got to train once a year with the Japanese Self-Defense Forces, as a favor granted to the Nobel nominated author Mishima. Through them he saw a hope for Japan. Combining his dreams of a patriot's suicidal death and his hope to save Japan, an idea came to Mishima. He would combine them, one final battle to end his war with himself and the world. With four of his most loyal followers he planned a line of action. On November 25, 1970, they came and visited the leader of the Japanese Eastern Self-Defense Forces, and held him hostage, demanding the Self-Defense Forces be called to assemble in the parade ground below the leader's balcony. Mishima addressed the soldiers with his demands on banners hanging from the balcony. The soldiers laughed at Mishima and what demands they could hear over the wind. Their laughter proved all too well that what Mishima believed about modern Japan and the masses was true. To seal his demands in blood, and fulfil his dreams of seppuku, he ritually stabbed and disemboweled himself. One of his soldiers beheaded him. His beheader was then beheaded as tradition demanded, and then the re-

remaining three surrendered as Mishima's plan called for. Mishima committed what he considered the most beautiful action, to die for Japan, and thus ended his war with himself. ■

CARL ORFF

article and
discography by
Robert Ward

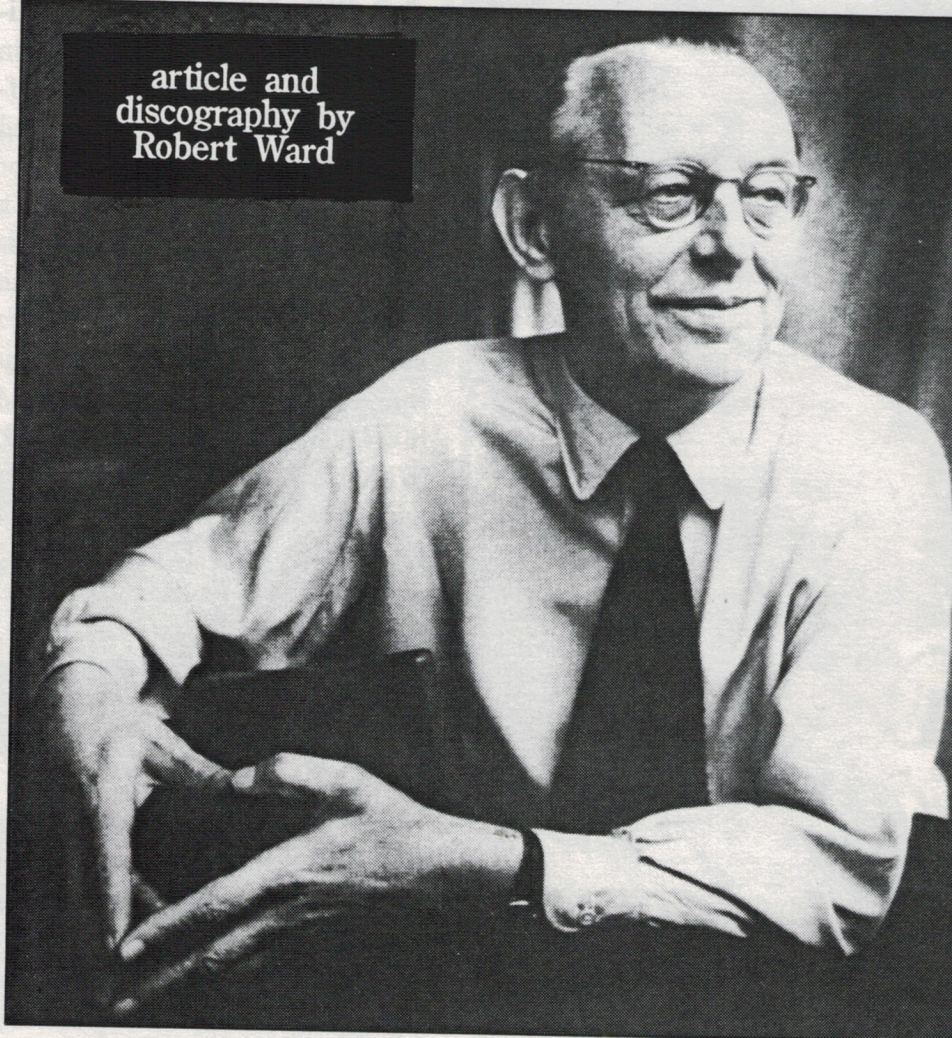


photo B. Himmler, Munich, from DIE KLUGE booklet - Angel Records

The Tale Of A Forgotten Composer

What happens when one piece of music captures the public's imagination. In the case of Carl Orff's "Carmina Burana", it became a classic like Wagner's "Ride of the Valkyrie", Stravinsky's "Rites Of Spring", and Strauss' "Thus Spake Zarathustra". Pieces that overwhelmed all the rest of these composers' works. "Carmina Burana" has almost become cliched in its over use, especially in recent years. It has been used in the movie "Excaliber", the Mel Gibson "Hamlet", the HBO 1991 season cable campaign, Oliver Stone's movie "The Doors", and more. This isn't because the rest of Orff's compositions aren't good, they're great, but they are so much more than opera or theater. They face the same problem of Wagner's Ring Cycle, that they are too complicated for most opera houses to present. This has also kept much of Orff's works from ever being recorded or released at all. In the process Orff has been forgotten by many along with

the rest of his works, becoming overshadowed by "Carmina Burana's" Fortuna Empress Mundi. Perhaps with the recent showcase of Orff's "Carmina Burana" we can hope for more presentations of his works, or at least have them released for us to hear.

Carl Orff was born in Munich, Germany, July 10, 1895 with admixtures of Italian, French, and Slavic blood. He was born into a Bavarian family that had produced many military figures, his father was a colonel who commanded the Royal Grenadiers at

the court of the Wittelsbachs. This military influence seems to have carried through to Orff's musical nature, the one instrument he wanted to play since childhood was the Kettle drum. By 1911, at the age of 16, Orff had already published his first works - songs based on the works of Uhland, Lenau, Holderlin, Munchhawn, Baumbach, Storm, Lingg, Heine, Arndt, and Nietzsche, as well as the Edda and Sagas of Norse mythology.

A year later, in 1917, he had published his first full scale choral work - *Also Sprach Zarathustra*, and only a year later he published his first Opera *Gisei, das Opfer*, an adaptation from Terakoya by K. Florenz, a romantic interpretation of a traditional Japanese play. From 1915 to 1917 (from the age of 20 to 22), Orff served as repetiteur and conductor at the Munich Kammersplele.

He joined the army in 1917, not much is known about his service. In 1918 he had returned to the theater, but resigned one year later to teach and compose. One of his pupils was Karl Marx, who was only two years younger than Orff at the time. At this time, Orff started showing an interest in expressionist writers like Franz Werfer and to write music to literary works by Trakl, Kalbund, and Nietzsche. He also started a study of old music opposed to new composers, and he developed an interest in the new ballet movement that started about this time. Orff became very interested in music and movement and started to work with Dorothee Gunther. From 1924 until 1930, Orff worked with the Gunther Schule (School) which strove to create a unity between dancing and gymnastics. Orff then worked to create a unity between the spirit of the body created through Gunther's dancers, and his own music which was striving for an older, primitive, primal connection with man's soul. Out of those collaborations and because of

them, Orff created some new types of percussive instruments. The Gunther school continued until 1943 when it was disbanded due to the bombing of the studio during the war.

Orrf finished the first version of his *Schulwerk* in 1930, a book to teach children an entirely new way to learn music, from instinct and rhythm. The book

has been translated into at least twenty different languages. In 1935 the book was finally completed. At this time Orff started to develop a strong interest in folklore, and in particular his native Bavaria's folk music. Also in 1935 Orff went back to conducting, this time for the Bach Society of Munich. While there he stirred up controversy for his staging of St. Luke's Passion. Orff's staging of the play consisted of a dark stage where only the action was lit and quotes from the bible that directly showed the hypocrisy in the characters' dialogue, that emphasised that every man betrays the Christ in themselves were shown on the background.

In 1935, Orff culminated the ideas he had been exploring

in old music, the unity of body and spirit and its seat in every man's soul, along with his interest in Bavarian folklore and the tragic nature of man as seen in the Greek tragedies into what he considered his mature works. At the age of 40 he ordered all his old works withdrawn from circulation and stated that his work now began with what is his most famous work, *Carmina Burana*. This work showed his love of old music in its choral structure, seeming more what medieval music should sound like than it really did. It was music set to the words of poems written by wandering monks and vagabonds of the middle ages. The poems dwelled on the transient nature of existence and man's fortune as well as the earthly joys of man. This piece has become Orff's most know and performed piece.

"Sometimes I am asked why in the main I chose old material for my stage works. I do not feel it to be old, but only valid. The dated elements are lost and the spiritual strength remains."

O rff's work has many times been classified as opera, but it is more of a "total theater". The music, the words, and the staging of the plays were all considered one. While working on *Antigone* he declared his goal to be "the magical transformation of physical, rhythmic-dance like vitality and elasticity into the region dominated by the mind." Orff used actors not singers, letting language become part of the overall rhythm of his theatrical works. Not only did he use actors instead of singers, they didn't even "sing" like most operas. The dialogue is sung without any variance in word pronunciation or repetition of words and phrases. The words become like insistent chants with an imperative message to get across. The music was there to emphasize the drama, never to overwhelm it. Orff said, "in all my work, my final concern is not with musical, but spiritual exposition." His use of instrumentation wasn't limited to the traditional classical expectations. Many times he used familiar families of instruments together, not mixing them together with other instruments. He also used uncommon amounts of instruments, and instruments from other traditions, or absolutely new instruments, such as the ones he created when he worked with the Gunther school. In *Antigone*, for example, he used 6

small wood drum; 1 large African wood drum; 2 bells in D and E; 3 Glockenspiels; 4 pairs of Zimbeln; 3 Turkish Cymbals; 1 small anvil; 3 triangles; 2 bass drums; 6 tambourines; 6 pairs of castanets; and 10 large Javanese gong chimes.



"In all my work, my final concern is not with musical, but spiritual exposition."

grand pianos, at times to be played on the strings with different hammers and drum sticks; 4 harps; 9 string basses; 6 flutes; 6 oboes; 6 trumpets; 7 to 8 timpani; 1 set of stone slabs; 2 to 3 xylophones; 2 Trog xylophones; 1

spiritual attitude." Carl Orff's spirituality wasn't based in the fantastical realm of a far-off heaven, but with a spiritual connection to the natural world and the instincts that rule man's time on earth. ■

O rff felt man needed to return to the primitive, to man's center. He felt man was at the end of an Epoch, that man had become a creature that acted too much with consciousness, and not with instinct or spirit. He felt society was no longer able to create. He felt our culture needed to look back and return to the values of earlier times. Not only did Orff think our culture had strayed from its center, he thought modern "classical" music had too. The course of music taken from Beethoven's time to the turn of the century had run its course. Carl Orff attempted with his music to look towards the primeval soul of man, choosing to use old tales to do this. Orff said, "I am asked why I nearly always selected old materials, fairy tales and legends, for my stage work. I do not feel them as old, but rather as valid. The timely elements disappears, and only the spiritual power remains. My entire interest is in the expression of spiritual realities. I write for the theater in order to convey a

a CARL ORFF discography

This list is of Carl Orff's major works after he withdrew all his previous works. Not much of Orff's music have been recorded, those works marked with a (*) are at least on vinyl, and there may be more.

*** **Carmina Burana**, cantiones profane cantoribus et chorus cantandae comitantibus instrumentis at que imaginibus magius" *"O' Fortuna"*

(senic cantata of Latin texts) 1935 - 36, 65 min.

"Olympischer Reigen" - 1936

*** "Der Mond, kleines welttheater" - (comic opera) 1937 - 38, 90 min.

*** "Die Kluge, die geschichte von demkonig und der klugen frau" - (comic opera) 1941 - 42, 90 min.

*** "Catulli Carmina, lundi scaenici" - 1943, 45 min.

A choral setting of poems by Catullus of love and sex to his unrequited love, Lesbia.

*** "Die Bernauerin, ein bairisches stack" - (opera) 1944 - 45

"Astutuli, eine bairische komodie" - (comic opera) 1945 - 46 50 min.

*** "Antigone" - (opera) 1947 - 48

*** "Trionfo di Afrodite" - concerto scenico (opera) 1950 - 51, 45 min.

"Der Sanger der Vorwelt" - (opera) 1955, 11 min.

"Comoedia de Christi resurrectione" - (comic opera) 1955, 55 min.

"Nanie und Dithyrambe" - (choral work) 1956, 11 min.

*** "Oedipus, der Tyrann" - (opera) 1957 - 58

"Lundus de nato Infante mirificus" - (opera) 1960, 60 min.

"Ein Sommernachtstraum" - (opera) 1962

"De Temporum fine comoedia" - (opera) 1962

"Rota" - (for chorus and instruments) 1973

A Fourth Reich?

What the western media has been for the most part reporting about skinheads in Eastern Germany has been filled with paranoia and biased overaction. Though there has been an out break of violence throughout Germany over the last year there is more to the skinhead situation than just violence.

A Violent Past, A Violent Future?

Not much has been reported in the west about skinhead activities under the communist occupation regime of the DDR. Former Stasi police officer Bernard Wagner reported that the East German secret police used skinheads at soccer games to fight elements the secret police considered undesirables. Today the skinheads are still engaged in street fights like skinheads everywhere, though the German skinheads seem to be a lot more organized and committed to group action.

November 9, 1990 an Angolan man is bludgeoned to death in Eberswalde.

April 1, 1991 a Mozambican man dies after being thrown from a moving streetcar in Dresden.

Early May 1991 skinheads shouting "Foreigners Get Out" stormed a dormitory for visiting Soviet children stricken by the 1986 Chernobyl disaster. One adult in charge of the children was hurt. In Wittenberg skinheads invaded a tenement and forced two Namibians off a fourth floor balcony, critically injuring them.

May 9, 1991 in East Berlin a 31 year old Soviet tourist was stabbed while riding a streetcar.



Above: a close-up of the loyalty salute from the documentary Hitler: A Career

September 12, 1991 skinheads broke into the house and beat a Vietnamese woman 7 months pregnant causing a miscarriage.

September 19, 1991 skinheads fire-bomb a refugee house, one Ghanaian refugee was burned to death in the burning building.

September 21, 1991 fifty "Nazis" beat up eight Romanian Refugees.

October 1, 1991 in Helford a refugee house was firebombed.

Early October seventy attacks are reported in two days. "Nazis" assault

homes for the Soviet military, one Soviet soldier is thrown from a third floor window. In the Saxon town of Hoyerswerda 230 foreigners are relocated from one refugee building after a six day barrage of stones and Molotov cocktails. According to some reports some of the town's residents applauded.

ABC's *Prime Time Live* reported that for all of 1991 there were 15,000 neo-Nazi/skinhead connected assaults, 275 arsons, and 3 deaths.

Focused Violence

A lot of the organized actions seems to be coming from connections with right wing fringe parties and the more radical neo-Nazi establishment in the West. In fact with the organization from the West the violence has become more focused, and even though there have been more protests and fire bombings against refugee and immigration shelters, there haven't been any more reported deaths since the middle of 1991. In fact only four foreigners have been killed as of December 3, 1991 - one death all the way back in 1990.

The Problem with Foreigners...

Looking at the list of violence one sees the focus of these modern day brown shirts' aggression - refugees and foreigners in Germany. Their chant which is called out at mass meetings, marches, and protests is "Germany for Germans! Foreigners get out!" A lot of Germans sympathies with the skinheads and neo-Nazis on the immigration problem. *Prime Time Live* reported some surveys as saying 40% of the popu-

article by Robert Ward

"Germany for Germans! Foreigners get out!"

Skinheads in East Germany - part two -

lation has an understanding for right wing extremists. The Federal Office for the Protection of the Constitution estimates that 35,000 people belong to extreme right-wing organizations and that the figures have only gone up slightly recently. *US News & World Report* reported October 14, 1991 that nearly 90% of all Germans want tougher laws on the admission of refugees. Reportedly 230,000 foreigners came into Germany in 1991 alone. An April 27th *Newsweek* article said Germany expected 400,000 would-be immigrants will apply for asylum and residence in Germany this year. 95% are expected to be rejected though many of these foreigners will be in Germany for years while their claims are processed. This leads to one of the big problems Germans have with foreign immigrants, that the government spends money to feed and shelter them, money which they think could be better spent on poor Germans, especially considering the economic situation in Eastern Germany. 25 year old Frank Hubner, a member of the German Alternative Party and a skinhead leader from Kotwass (the town who's skinheads drove refugees out of nearby Hoyerswerda in October 1991, declaring it the first foreigner free town in Germany) said on a recent *McNeil/Lehrer News Hour* report this March "Every vagabond black and lemon yellow negro Asian gets a roof over their head in Germany, gets financial support, gets huge material support, and we don't agree with that. We believe that Germans come first, under privileged Germans should be given a better life and billions of marks should not be spent on people who have nothing in common with Germany." In an interview with Chris Wallace on *Prime Time Live* aired this January Gottfried Kussel, a major neo-Nazi skinhead leader from Austria gave another view on foreigners in Germany.



Above: a close-up of the resistance salute from the Swedish documentary "Wahrheit Macht Frei".

Q: Do you believe in the superiority of the German people?

Kussel: In Germany, of course. It's our country, it's our home, we've been living here for many thousands of years.

Q: And all the other races, all the other people in Germany are inferior?

Kussel: In Germany, German people are superior.

"Germany for Germans!"

Another part of the immigrant problem is the second generation of Turks now in Germany, the children of foreign workers the German government brought in years ago. Though these Turks were never given permanent citizenship in Germany, the second generation expects the same rights as

every other German since they have only known growing up in Germany. This has lead to a lot of tension. The Germans want only ethnic Germans to legally be considered German. In fact there are even Turkish street gangs who the skinheads and neo-Nazis battle with. A fact that doesn't seem to be mentioned in analysis of the violence of Germans against Turks is that the Turks and Germans have been enemies from the middle ages when the Holy Roman Empire of Germany was the only reason the Moslem Turks didn't overrun Western Europe as they did in Spain. And can anyone be surprised by the attacks against the Soviets who after all occupied eastern Germany for so long. The same goes for the fighting between the Germans and the Slavs. Ethnic rivalries are just as alive between the Croations and the Slovaks in Eastern Europe. Of course this fighting is Nationalistic and Racist, but then again most battles against an invading people are based in a value of race nationalism.

The New Symbols - The New Germany

Many of what have become traditional views about the Nazis and World War Two today have been rejected by East German skinheads as well as other Germans. A pride in being German has finally begun to take up root everywhere after the guilt complex placed on all Germans, and seemingly all things German for the two world wars has slowly disappeared. Skinheads in Germany have grasped upon traditions their fathers, and their father's fathers held dear. Though most Nazi symbols have been banded in Germany the skinheads and neo-Nazis have gotten around the bans and taken up new symbols. In fact they've taken up even older nationalist and Germanic

ones. Since the swastika is banded from public display instead of using the old Nazi party flag the Imperial War flag is used, the same flag used by the Nazis in their early days and grasped to the heart of Heinrich Himmler behind the barricades during the Munich Beer hall putsch in November 9, 1923. To get around the ban of the Nazi's Roman salute the neo-Nazis and skinheads in Germany have been using what is called the resistance salute (which holds out three fingers) that seems very similar to the salute used during the loyalty oath of World War Two. Frank Hubner said quite aptly of today's neo-Nazis "We are indeed the children of our fathers and our grandfathers who fought in two world wars. I can understand where an observer in another country may be concerned when he sees this, but we are proud of our fathers. We are proud, in part, of the things that happened back in the Third Reich. Adolf Hitler is a man who should not be demonized because of some documents that say what he may have done." This new view of Germany's past has been a bit overplayed by the media though. After these sixty some years after the war only 15% of German young people consider Adolf Hitler a great man. January 13, 1992 *Der Spiegel* reported that 15% of all Germans believed that the stories about the concentration camps during world war two are greatly exaggerated. This is an interesting fact though since the questioning of the Holocausts existence is a main purponent of modern neo-Nazi thought world wide.

A New Horst Wessel?

Just like the original Nazis, the skinheads have been strengthened by what seems to be their first martyr, Rainer Sontag. Just like the Third Reich's official Martyr Horst Wessel, Rainer Sontag was killed in a street fight and portrayed scandalously in the press. In a sarcastic *Der Spiegel* article Rainer Sontag was described as a police informant, hired guard to prostitutes, and a drug informant. This seems strange since Sontag was killed for organizing protests against porn theaters and child prostitution. While taking part in a protest in the font of an adult theater Rainer Sontag confronted two men who drove by brandishing a shotgun. He challenged them to shot him. When they didn't he walked across the street to their car and was shot in the face with a sawed-off shotgun. Two days later two suspects were arrested in Bangkok, a German and a Greek. The killer's claimed self defence, saying they feared for their life's even though Rainer Sontag had no gun. *The Associated Press* reported June 16, 1991 that about 1,500 people marched through the town of Dresden for three hours singing Deutschland Uber Alles and carrying the Imperial war flag of Germany. 350 people were present at the burial itself. A lot more light is shed by the "Nazi" publication *The New Order* based here in America. *The New Order* reported in their Sept/Oct. 1991 issue that Rainer Sontag was involved in action against pornography and child prostitution which has become ramp along with drug use in Dresden as



Above - Rainer Sontag's funeral procession photo courtesy *The New Order*

well as other cities in the newly freed eastern Germany. Sontag was survived by his wife and a daughter (8), and a son (4). Sontag was a native of Saxony who spent two years in prison under the Communist controlled government of East Germany for "anti-socialist comments". In 1984 he moved to West Germany to work with the young neo-Nazi leader Michael Kuhnen where he helped organize the German Alternative party. In 1988 he ran as a National Unity candidate. After the fall of the wall Sontag moved back to Dresden to organize things there. *The New Order* reported 300 people at the funeral and 1,000 participants in the funeral march opposed to 1,500 people as reported by *The Associated Press*. The police reported 1,300, Saxony radio 1,500, and some

foreign press as many as 2,000. There were 2,000 police present and about as many citizens watched the march, and reportedly some were sympathetic to the marchers. During the march there were 18 arrested for unauthorized weapons. Neo-Nazi leader Gottfried Kussel was arrested for wearing an Odal rune belt buckle reportedly now a "forbidden symbol." This definitely sounds like a case of police harassment especially since the forbiddance of this symbol has not been tested in court yet.

The New Leadership

The skinhead leaders of Eastern Germany have come from the old guard of surviving Nazis in Germany and the neo-Nazi establishment in the west. Most of the leaders are young neo-Nazis. Two of the most notable in recent article and news reports are Michael Kuhn and Gottfried Kussel. Michael Kuhn was a deft organizer and ideologue of the radical wing on the neo-Nazis in West Germany. He served two separate four year terms in prison for his activities. In 1991 he reportedly died of AIDS. In an attempt to keep his grave from becoming a neo-Nazi pilgrimage site, Langen the city he wanted to be buried in is rejecting his request. This January 3rd, in a temporary burial in Kassel about 150 mourners clashed with roughly 150 communist who were protesting the burial, ending in twenty injuries including one mourner who was stabbed. Gottfried Kussel seems to have taken over since Kuhn's death. Because of his appearance on *Prime Time Live* and other recent television interviews he was arrested by the Austrian Government January 7th. Kussel was running things on a small inheritance out of Austria who's government has more lenient laws about neo-Nazi activities and since he is banded from Germany. Kussel was arrested on charges with maximum sentences from five to twenty years to life imprisonment. Apparently one charge carries a death sentence though the death penalty is outlawed in Austria.

The American Connection

Both Kuhn and Kussel worked with the NSDAP/AO, a neo-Nazi organization

whose legal arm is operated out of Lincoln, Nebraska by the American Gerhard Lauck. Lauck started the NSDAP/AO in the early 70's and has been printing neo-Nazi publications in the USA and selling it here as well as smuggling it into Germany over the years where it is outlawed. Just recently he expanded his operations to printing four foreign language sister editions to his paper *The New Order*. In an interview with *Prime Time Live* January 3, 1992 Lauck predicted that in ten to twenty years the neo-Nazis should be a power to contend with in Germany. The Klan has also come over to Germany briefly, but this has been little more than a symbolic act.

The Governments Answer

Besides police harassment and jailing of neo-Nazi leaders the German government has tried several other approaches. Besides television commercials against skinheads there have been at least two government programs to change the skinheads behavior. *The Village Voice* reported December 3, 1991 that in the East Berlin neighborhood of Lichtenberg in 1989 as part of a government plan to employ young people skinheads were hired to build a shelter for battered women. Some more leftist types were also hired as part of this government project to rebuild this previously abandoned neighborhood. Over time the skinheads gravitated to one side of the neighborhood while the leftists gravitated to the other side of the street where many squatters had taken over. Many of the squatters were from the west, not only West Berlin and Western Germany, but also Britain and America; people who couldn't make it in their own countries. Soon violence broke out between the two factions. The violence came to a head when the skinhead faction finally finished the battered women's shelter and it mysteriously caught fire. After this assaults began to be staged against the anarchists' fortified squats. After the damage from the fire was repaired the skins threw a party, and in it's aftermath the drunken skins attacked the other side of the street, ending up being kicked out of the neighborhood. Another

project was reported by *Newsweek* April 27, 1992. Project Roots goal is to purge skinheads of their violence tendencies through re-education. Besides trying to stop the violence and neo-Nazi beliefs, the project gives the kids a place to meet and they try to find jobs or job training for the skinheads. Apparently in the six months the project has been active the skinheads involved in the project have stopped their heavy drinking and random street violence. The project also tries to get the skinheads to confront other ethnic groups and to communicate with them instead of fight with them.

The Future Waits

One has to wonder about the media's agenda in their presentation of the skinhead situation in East Germany. Especially in the light of what's going on in LA. The skinheads and neo-Nazis in Germany have been involved in 15,000 assaults, 275 arson, and 3 deaths in the last year. While in the space of two days in LA some 50 people have been killed so far, there have been thousands of arson set fires, as well as looting. Who's the real threat to society. Think about it. Germany has seemed to become the scapegoat of the 20th century. Any German success or strength today is watched with suspicion, while the same actions elsewhere are applauded. The skinheads seem to be a young faction of their society who want to change their society and country, not anyone else's. They do have serious grievances with the priorities of their Governments spending priorities. Things are changing everyday in Germany now, it will be interesting to see what happens with the skinhead situation in a year. ■

Information gathered from:

various *Associated Press* reports
various *Der Spiegel* articles
(translation by Michael Moynihan)
The McNeil/Lehrer News Hour (PBS): March 1992
The New Order: Sept./Oct. 1991 - P.O. Box 6414 / Lincoln, NE 68506 / USA
Newsweek: April 27, 1992
Prime Time Live (ABC): January 2, 1992
Time: August 12, 1991
U.S. News & World Report: October 14, 1991
The Village Voice: December 3, 1991
the Swedish documentary "WAHRHEIT MACHT FREI"



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REVIEWS

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AUDIO

Astro Vamps - Savage Garden

The music here is not as bad as the cover would make you think, even though the band looks like Gothic clowns from outer space. Part of their music is enjoyable. The keyboards grew on me. This is pretty pop-ish, like the Munsters meets the Partridge family. (Astro Vamps / 7095 Hollywood Blvd., Box 595 / Hollywood, CA. 90028 / U.S.A.)

Babyland - "1991" 7"

Flip 32

This is industrial dance stuff which slips into punk-type beats and lyrics, i.e. yelling about the wrongs of the world. The songs "Mind Fuck" and "Mask" are pretty enjoyable. (Flip-side Records / POB 60790 / Pasadena, CA 91116 / U.S.A.)

Babyland

"Reality", "Under", "Smrow-toh"

Flip 37

Pretty much punk with keyboards is how I would describe this. A strange mixture of sounds comes out every once in awhile, not anything atmospheric - just pauses for the beat to start up again along with computer beeping and metal being drummed. (Flip-side Records / POB 60790 / Pasadena, CA 91116 / U.S.A.)

Bathory - Twilight of the Gods

This Swedish group has existed in the dark recesses of underground heavy metal for quite a few years now, but more recently

have been treading upon new ground, headed in a different direction from most all of their contemporaries. At one time Bathory were merely Scandinavia's answer to Venom; now they embody the soul of Scandinavia itself. The band's last three releases have been an unfolding investigation into an undeniable powerful well of inspiration: their Nordic Heathen ancestry. With "Twilight of the Gods" the barbaric force of the previous two recordings has been hammered on the anvil to create a slightly more refined work of beauty, and this most elaborate affirmation yet of their pagan world view. To merely classify it as "heavy metal" would be an injustice, for it contains so much more... Elements of classical music are integrated, sparse but vivid sound effects set the stage for the epic songs, and every aspect of the release visually, lyrically, and sonically reflects an ancient natural philosophy and joy of life outside the prison of Original Sin. The violent gods of the old have found a worthy embodiment in Bathory, who will no doubt in turn be quite welcome at the banquet tables of Valhalla... (Black Mark Productions)

review by Michael Moynihan

Black Dahlia

Kingdom Of Glory / Face The Winter FM - 002

Black Dahlia's music is basically Gothic genera rock and roll influenced by the likes of Joy Division and the Smiths. Well done for what it is, but didn't do anything for me. (Funky Mushroom / P.O. Box 100270 / Brooklyn, NY 11210 / U.S.A.)

The Black Rain

Though this is advertised as the future of music it makes me think more of Japanese

metal than anything else, with a tiny bit of samples as song intros thrown in. This four song EP cassette is \$5. Make International cheques payable to Stuart Argabright. (Kombinat / 185 East Third Street 4C / New York, NY 10009)

Cat Rapes Dog - The Banzai Beats KK064

An Angelic choir starts this record and then breaks into a high energy dance beat. This stuff is a strange mix very pop-ish pleasant disco music with guttural violent vocals. There are also some wonderful vocals, what they describe as a cute soprano (Annelie Bertilsson) and then the course baritone (Joel Rydstrom) that remind me of Laibach's barking vocals in broken English. The attitude is fairly cynical, especially on songs like "Samaritan" about a homicidal maniac who wants to give you a helping hand to a better place and "Where The F**k Are You" about Christ. And for those who want to hear raping Swedes here's the place. Appropriately the song is called "Unreal Reality". (licensed to Cargo Records)

Coil - The Snow EP

Resembles the new line that Coil's been following, Acid house and Dance that follows a strict form. The samples and some of the standard Coil sounds are here, but so much of the structure and use of sounds everyone else uses and now keeps Coil from being as special as they use to be.

Crawl Unit - Volume 1

Crawl Unit improvised sound environments, mostly done with sampling and tape lops. The first side of this are some set song ideas while the second side is Da Da-esque in the way Nurse With Wound is, atmospheric,

with strange intrusions that in generally confuse and amuse rather than scare. (Crawl Unit / 211 G street / Sacramento, Ca. 95816 / U.S.A.)

Current 93 - As the World Disappears Durtro 007 CD

A very orchestral and acoustical Current 93 appears on this CD. This is a live show in Wein, Austria. Harp and violin make a big appearance on this release, changing the usual versions of most of these previously heard Current 93 songs into something different. There are several new songs that appear here, "A Song For Douglas After He's Dead" which starts out with traditional mournful funeral march on violin and a lost love song called "Suzane". (Current 93 / BM Wound / London WC1N 3XX / England)

Current 93 - Island

Not like any other Current 93 release that I can think of, even though there are several songs similar to earlier Current 93 stuff. The people on this record are from The Sugarcubes and HOH. Tibet sings on all the songs. The music somewhat reminds me of what's called space music, though there is a structure to the songs. There's a song like the vision piece on "Christ and the Pale Queens Mighty in Sorrow" and a strange version of "Crowleymass". I can't say this is anywhere close to my favorite Current 93 release, and I can't really say it sounds much like The Sugarcubes, if that tells you anything at all what it's like either. It's up to you if you want to take a chance with this release. (Current 93 / BM Wound / London WC1N 3XX / England)

Death In June - The Cathedral Of Tears BAD VC CD34

This is the finally installment of the documentation of Death In June's previous vinyl releases on CD. This CD is a mix of pieces from the double LP "The World That Summer" and "Brown Book" that didn't appear on Death In June's first CD "The Corn Years", as well as one new previously unreleased song that gives this CD its name. This CD starts with a completely new re-read of the piece "Brown Book". The work on this CD is of brooding voices accompanied by lonely acoustic guitar. The noise work "Death Of A Man" may be a bit too much for some, the whips, barking dogs and barking orders and screams in Hell are all ok, but it does go

on for some 15 minutes. The piece "Red Dog Black Dog" is re-read in English this time, the story of a soldier and witchcraft. The new song "Cathedral Of Tears" was recorded "live" at Bar Maldoror London the 29th May, 1991 by Douglas P., David Tibet, and James Manno. There is a very present bass and guitar noise in this piece, very distorted in comparison to the clear songs on "The Wall Of Sacrifice". The vocals are very quiet, following and echoing each other. I don't think this is a new direction as much as a live recording of a song not yet finished. (Death In June / BM June / London WC1N 3XX / England)

Death In June - Flowers Of Autumn collectors limited edition of 666 limited to 333 for distribution

"Flowers Of Autumn" is a bootleg of recordings from three shows in Europe from 1982 to 1991. More than half of the recordings are of pretty good quality. The first show is really alive with a sense of urgency in the songs. The songs here are from "The Guilty Have No Pride", "Misanthropy I", "From Torture to Conscience", and "NADA!". There is a strange version of "Fields", as well as a strange version of "Carousel", and a version of "Doubt to Nothing" with what sounds like harmonica. Though the sleeve notes say this is released with Douglas P's permission, this is a lie. A lot of the bootlegs were sold by World Serpent in London after Douglas got a hold of the bootlegger and took control of half the stock. I did see it in the Front De'Est catalog (13, rue Verrier Lebel / 80000 Amiens / FRANCE).

Death In June - Night and Fog lmted edition Red Vinyl

This is a live recording from the Fridge in London 28/8/84. This is mostly a document of what Death In June was doing at the time. This show was the first time Death In June had played anything live from the yet to be released "NADA!" LP as well as possibly the first time David Tibet appeared on stage in Death In June. This is not the best recording or performance though the sound stays mostly constant throughout the second side. This was originally a bootleg till Death In June tracked down the culprits and then re-released it with a new cover and after getting some money out of the bootleggers. The song title "Christine the Lizard" is really a mishearing of a primitive rendition of "Rain

Of Despair". "Klaus Barbie/C'est Un Reve" is fairly pounding and there is a wicked introduction to "Til The Living Flesh Is Burned". "Fields of Rape/Behind the Rose" is done in two versions, one the atmospheric Current 93 version and one the Death In June version. (Death In June / BM June / London WC1N 3XX / England)

Death In June & Les Jouyaux De Princesses - Ostenbraun limited edition of 333

A weird if not wonderful release. The two cassettes here contain an interview with Douglas P. of Death In June and a collaboration of music between Douglas P. and a journalist who also is a member of Jouyaux De Princesses. The interview is from a French Radio interview from 1988 with the questions edited out. This makes it seem like Douglas is ranting away, it's quite funny and interesting. This short interview is backed with some sounds from "The Wall Of Sacrifice". The interview comes with transcripts in English and French. The collaboration tape has mostly soundworks similar to stuff from "The Wall Of Sacrifice" with more of a marching beat though. The two cassettes are packaged in a black box with gold detailings. The cassettes also comes with a postcard with a picture of Douglas P. (Les Jouyaux De Princesses / 10, rue Estienne d'Orves / 37700 ST PIERRE DES CORPS / FRANCE)

Distorted Pony - Work Makes Freedom EP vinyl only BOMP BMP 4040

The cover of this record is the bands name in the place of the EP's title on a concentration camp's gate. The music is very grungy on the first song "Fee Schedule" with whirling guitar noise. The music is a cross between what is called "Industrial Punk" and Gothic Rock. The second side of this EP is a rabid text about destruction scrawled all over the vinyl. (BOMP Records / P.O. Box 7112 / Burbank, CA 91510)

The Electric Hellfire Club Four Song Demo

This isn't dance or metal but a wonderful mixture of something in between. I don't really know which element takes a stronger influence, but then again it doesn't matter, this stuff is great. Part of what makes this music different is the influences of one of

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the members of this band, Thomas Thorn formerly of Slave State and My Life With The Thrill Kill Kult. The incessant beats are accompanied by both wailing metal guitar noise to a mid-eastern style sound as well as occasional vocal samples. The songs are about hedonistic pleasure and the pleasure found in sex and violence as well as violent sex with a healthy anti-Christian stance. (The Electric Hellfire Club)

The Electric Noise Twist

Vision 23

The Electric Noise Twist group is basically the same group as Melx but with a noisier and more improvised approach. The main noisy part of this group is a bizarre saxophone that appears in half of the songs. For some reason the term slowed down, twisted, techno-um pa pa comes to mind. The drums here become machine-like on certain pieces. My favorite pieces which seem the most successful are "Choose Alienation" and "Tell Laura I Love My Blue Heaven". I'm not sure what to think of most of this with the saxophone and all, but they certainly do come up with some interesting noises. (Vision / P.O. Box 568 / ch 4005 / Switzerland / Europe)

Final Solution - ?Half Dead cassette?

I'm not sure of the name of this release. This is pretty much low budget Whitehouse imitation. The noise is close to Whitehouse's power frequencies, dentist's drills or something. The vocals are definitely in the Whitehouse vein, of violent sex and violence against women, the whole whore/rape/murder syndrome. The noise is more just plain annoying, rather than offensive like the lyrics. (Final Solution c/o Mind Over Matter Productions / P.O. Box 78 / Long Island City, NY 11101 / U.S.A.)

Hope Organ - Young Girl/Harmony 7"

IR 1991-001

These songs were written by Brooks Poston and Paul Watkins, former members of "The Manson Family". The songs originally appeared in the documentary film "Manson". These songs were re-recorded March 23 and October 12, 1990 by Hope Organ. Both songs are very pretty with flute and a gentle acoustic guitar. Side two starts with Paul Watkins hilarious testimony from "Manson" on the drugs he use to do with "the Family". (In Great Records / P.O. Box 293 / Pittsburgh, PA. 15230 / U.S.A.)

Human Drama

Fascination and Fear / Fading Away CD

This is almost like a title song for a soundtrack to some teenage Hollywood drama. The vocals are Bowie-esque accompanied by what is described as art rock, but what I thought of as over produced. Perhaps not new age folk rock, but close. (Triple X Records / P.O. Box 862529 / Los Angeles, CA. 90086-2529 / U.S.A.)

In The Nursery - Sense

The newest LP from this Sheffield, England based group should hopefully cause some complacent Americans to sit up and take notice, especially since it appears in the States on Roadracer, a label generally associated only with heavy metal. It's exciting to see that those in charge of the label recognize the power inherent in groups like this who are treading on fiercely individual ground and don't fit

neatly into any existing popular music genres. In The Nursery project a palatially engaging wall of sound, and this beautifully produced release conveys it alongside strong packaging and an overall air of nobility. Their music is the soundtrack to lost ages of imperial glory, willed campaigns and aesthetic discipline. Swirling classical and orchestral instruments fall into line with undefinable frequencies, and the entire texture driven ever onward by insistent martial rhythms of kettle drums and snares. The spoken voices in different Western tongues and well-executed female vocals add the final touch to this thoroughly Continental expression; a pan-European vision of unity. In The Nursery, along with a small handful of other modern music groups, are forging uniquely individual forms by rediscovering and utilizing concepts which the rest of society has all but consigned to the scrap heaps of history. Whether many listeners will even have enough of a soul left to appreciate these efforts is another question entirely... (Third Mind/Roadracer) review

review by Michael Moynihan

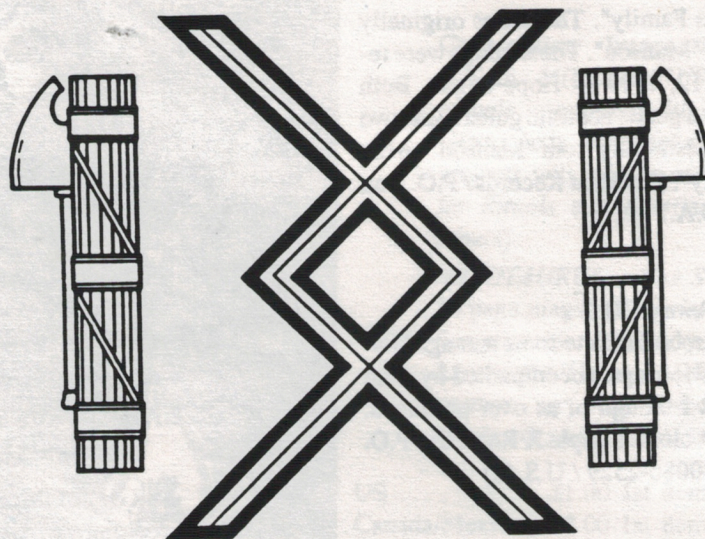
Kingdom Scum - You Can't Stop A Good Idiot 10" flexi

This starts with a stream of strange snippets from radio and television. There seem to be two distinct influences on this flexi which don't mix that well. I like the three little pieces by Karin Hex which are like twisted little folk songs about love among other things. The other songs, the majority of this flexi have good lyrics, but the performance of the songs don't do them justice. Perhaps it is a case of primitive technology on both the playing and recording end. The information on the sleeve claims these songs were all written and recorded in Balsta, Sweden between 1909 and 1919? (\$2ppd from Eerie Materials / P.O. Box 14592 / Richmond, Va. 23221 / U.S.A.)



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Meathooks - Cambodia Soul Music LP DMX-3

A strange mix here, a lot of distorted punkish feed back and guitar noise but there is an interesting disjointed texture on many of these songs. The song Love Comes In Spurts (Toxic Fuck Mix) reminds me a bit of some old Dr. Know songs. (Distributed and Marketed by Noiseville / P.O. Box 124 / Yonkers, NY 10710 / U.S.A. Disastro Mix / P.O. Box 423 Madison Square Station / NYC., NY 10159 / U.S.A.)

Missed In Diary Wonders Why/Rise and Shine 7" Eye Records 001

Fairly typical but well done Gothic rock. Something like a cross between Joy Division and some early Sisters Of Mercy, but with more of a Mission sensibility. (Missed In Diary / P.O. Box 696 / Detroit, Michigan 48231 / U.S.A.)

Murder 7"s "Blood Red" Vinyl

Welcome to the mind of a serial killer, actually four of them. These two "blood red" vinyl 7 inches contain the confessions of Edmund Emil Kemper (Sexual Murderer, Necrophiliac, "Co-Ed Killer"), Henry Lee Lucas (Murderer, Rapist, Arsonists, White Trash), Theodore Robert Bundy (Serial Murderer, "Phantom Prince"), and Kenneth Bianchi (Rapist, Murderer, "Hillside Strangler"). It's amazing to hear Kemper and Lucas worry about what their mothers would think when they were killing people, especially when they ended up killing their mothers. Bundy and Bianchi are a joke, with their tough guy attitudes. Bundy does change his tune, at first cocky, denying the murders, next warning America's kids of the dangers of slasher movies, TV, and pornography. If you want to hear convicted, admitted serial murders talk about their crimes - Well what are you waiting for? (Alamut Records / P.O. Box 1444 / Colorado Springs, Co. 80901 / U.S.A.)

Neither/Neither World Surrealistic Sounds 7"

The first side of this seven inch opens up with "Dismember Them", a tribute song to Jeffery Dahmer., a little ditty that I found myself humming. The sound is grungy punk/death rock. The rest of the music ranges from punk/death rock to self described

"satanic folk" incorporating some interesting bell sounds on "Beelzebub Bells", and violin on several pieces. Also on here as a piece of trivia is a piece called "Channel 5" with lyrics by Charles Manson. This record over all would be better if the songs had been worked through a bit more before recording, and if it wasn't recorded so badly. (Majestic Chaos / 1072 Folsom #388 / San Francisco, CA 94103 / U.S.A.)

New Mind - Body Politic 12"EP Moksha 112

The first side of this EP has a steady Nitzer Ebb type beat with barking vocals with occasional orchestral noise floating in the background. The second song on the B-side Heaven's Light is a quite promising piece with a strange dream like quality of xylophone sounds and samples. (Sadisque Records / 231 Portobello Rd / London W11 1LT / England)

NON - Easy Listening For Iron Youth The Best Of NON

Mute 61262-2 CD STUMM 69

Gothic march music for the overman. A good introduction for those who have not heard NON's music before, been able to find it, or be able to afford the old out of print records. This is a collection of Boyd Rice's works through the years, pieces from "Physical Evidence" and "Fire and Ice", to his newest from the NON Japan tour. This has some of Boyd's early distorted tapes and noise construction devices, to his incorporation of vocals and drums. The drums appear on the three re-titled songs from the Japanese tour - "Invocation/Abraxas" becomes "Conflagration", "Silent War" becomes "Eternal Ice", and "Might Is Right" becomes "Scorched Earth". The drums are played by Douglas P. of Death In June, Tony Wakeford of Sol Invictus, Rose McDowall of Strawberry Switchblade fame, and Michael Moynihan of Blood Axis. There is also a piece by Boyd and Coil called "Predator/Prey". This recording is dedicated to history's men of steel - a list of men, from mass murders to philosophers of violence. (Mute distributed by Electra)

Oral Juice - Masterbator / Javla my goy pa Gaustad 7"

Side one begins with rumbling, thundering bass played for its noise value with various

feed back and other noise floating in and out with pounding drums in the back ground. I'm amazed at how loud some of this become at times. The second side of this seven inch is called "Ritual Music for Brain Surgery" inspired by the victims of CIA lobotomy testing in Norway. The packaging for this is bizarre. The seven inch cover in a gray velveteen binder/file with a hamlet type skeleton impressed on the cover. In the binder/file I got was an altered card with a picture of an old man getting a sun tan, an abstract silkscreen design with runes, all enclosed in a paper file closed with a wax type seal. (H. Nordskog / P.O. Box 911 / 5001 Bergen Belsen / NORWAY)

Ordo Equitum Soli - Animi Aegritudo

Once again a truly wonderful release from O.E.S.. This has the same baroque atmospheric throughout with some new elements. At times some of the pieces here remind me of the second half of Sol Invictus' "Trees In Winter", though there is a more Mediterranean/Renaissance basis to the music here opposed to the Anglo Saxon/Middle Ages base of Sol Invictus. But then again Leithana does play in both groups, it may be more her influence on Sol Invictus' sound than the other way around. There is also more guitar here and the incorporation of some drumming. If you haven't heard O.E.S. yet, you don't know what joy you are missing. (BM OES / WC1N 3XX / London)

Radio Werewolf

Bring Me the Head of Geraldo Rivera!

Side one seems to be Shreck's attempt at industrial noise I guess. The sample of Charles Manson saying "I could send for your head and put it in a box" to Geraldo Rivera is pretty funny, but the noise in between it's repetition just gets boring, every once in awhile it is broken up by "occultic" chantings on the part of Schreck, Zeena, Cesare, and A.W. Mann. Side two is "Lucifer's Court" (Processional 13:00). This is an instrumental piece of grandioseness from Schreck and friends. Pieces of this are enjoyable and raise it just above the general atmosphere of something out of a 70's B-grade horror movie. This piece over all is fairly repetitive and simple, the same melody done over and over again, only with different sounds. This is a re-release by Unclean records from Germany of a limited edition release of 666. The satirical love letter to the world from Radio

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Werewolf on the back of this record is probably the best thing overall about this record. (In the U.S.A. - WO / 8033 Sunset Blvd. # 1313 / L.A., CA. 90046 / U.S.A. In Europe - Unclean Productions / Sperberweg 7 / D-4040 NEUSS / GERMANY)

Radio Werewolf - Witchcraft/Boots - A Tribute to the Sin-atraes 12"

The idea was promising but the execution is not. Side one is Schreck doing Frank Sinatra's "Witchcraft" and side two is Zeena doing Nancy Sinatra's "These Boots Were Made For Walking". Over all the word that comes to mind after listening to just a few seconds of this is - cheesy. This is a release only for the most devoted Radio werewolf fans. (In the U.S.A. - WO / 8033 Sunset Blvd. # 1313 / L.A., CA. 90046 / U.S.A. In Europe - Unclean Productions / Sperberweg 7 / D-4040 NEUSS / GERMANY)

Rosengracht - Drainage LP limited edition with booklet

Rosengracht describe themselves as a group of actors who work with traditional acoustic instruments as well as extreme frequencies and iron and steel made instruments. There are quiet, lamenting vocals in both German and English accompanied by a subdued acoustic guitar. The music goes beyond just plain Gothic Rock to instrumentals and beyond what one would typically expect, I think I like it. The booklet, besides pictures of the group and lyrics in German and Eng-

lish, also has thoughts by the individual members of the group on the state of the world and music today. (AST 180 including postage or the equivalent in US\$, or any major European currency. Send International Money Orders or cash in a registered letter to Norbert Payer. Rosengracht c/o Norbert Payer / P.O. Box 31 / A - 3470 Kirchberg Wagram / Austria / Europe)

Sacred Miracle Cave BOMP 4034

Brooding early 70's thundering occult dinosaur rock if, you know what I mean. If you can't find your old B.O.C. records then throw this on. The band takes its name from a tourist attraction in Kurt Vonnegut Jrs. book "Breakfast Of Champions". (BOMP Records / P.O. Box 7112 / Burbank, CA 91510)

Shotgun Wedding

Shotgun Wedding are Lydia Lunch and Rowland S. Howard, formerly of The Birthday Party and These Immortal Souls. This release is produced by J.G. Thirlwell in Memphis Tennessee. The music here is a slow, bluesy rock and roll. Lydia's vocals remind me of Tex and the Horseheads. There are two covers here, "In My Time of Dying" by Led Zeppelin and "Black Ju Ju" by Alice Cooper. The shining moments on this are "Blood is Memory" and "Black Ju Ju". A final addition to the noise fest at the end of "Black Ju Ju" is a prayer from The Satanic Bible. (Triple X Records / P.O. Box 862529

/ Los Angeles, CA 90086 - 2529 / U.S.A.)

Sleep Chamber Sleep, Or Forever Hold Your Piece Funfundvierzig 51

This is some moody dark disco with a rock element to it. The music isn't like modern dance stuff, but has an early 80s new wave feel to it. Of course the topics of songs are Sleep Chamber's usual fair, you know they don't call Sleep Chamber the would-be Psychic TV of the USA for nothing. (Funfundvierzig / Schmiedetwiete 6 / 2411 Labenz / GERMANY)

Sleep Chamber - Sex Magic Ritual Funfundvierzig 50

Sex Magic Ritual starts out with a mix of pre-recorded Tibetan horns with live horns played over it with ritual elements to it. This goes on really long, over 25 minutes. The rest of the music contains bits and pieces of the Tibetan recording, with voices and various sounds floating in and out, mixing simple repetitive beats and the ritualistic lyrics to it. (Funfundvierzig / Schmiedetwiete 6 / 2411 Labenz / GERMANY)

Sol Invictus - The Killing Tide CD TURSA 003 CD

This CD has five new songs and three songs re-named and re-recorded Sept. 1991 from "Trees In Winter". The new songs are mostly of acoustic guitar and a creeping electronic tapestry in the background. The instrumen-

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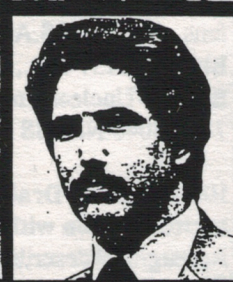
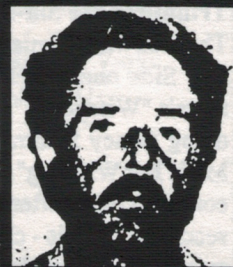
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tal "Let Us Prey" works into the song "The Killing Tide", working over it's basic structure with a wonderfully pounding and distorted bass and drums with the great sentiment "Can you hear the future call? Save yourself, kill them all". "The Man Next Door Is Very Strange" the first of the three re-worked songs is a medieval folk version of "Sawney Bean" with tambour and all. "Our Lady Of The Missing Presumed Dead" is an icy ghostly mixture of sound based on "Another English Murder". (Sol Invictus / BM Sol / London WC1N 3XX / England)

Somewhere In Europe

Liturgy Of Anguish

These Silences TST 6

This group likes to twist and re-use powerful pop melodies to new purposes. On several of the songs on this tape there are a strange traditional Japanese and Middle Eastern sounding melodies. Many of the vocals are sampled or sound like they are, always coming from the layer underneath the music, becoming an instrument in themselves, adding a texture of mystery. Something about several of these songs remind me of something out of a Blade Runner type world. The pop melodies Somewhere In Europe alter become better as a result of their changes. On "Everything Ends In Mystery" they overpower the pop music with a pounding repetitive Gothic orchestration, all the better for the changes to the original song. Douglas P. of Death In June contributes to the tracks "The Last Summer" and "Carnival Of Resistance". (These Silences / 55 Perowne Street / Aldershot / Hampshire GU113JR / England)

Stereo Taxic Device

KK046

Welcome to a techno hell. Stereo Taxic Device have learned their lesson well from Skinny Puppy and done something of their own. There are also qualities of the Mission and old Sisters Of Mercy along with the Skinny Puppy influence. I really liked the song "Abolitionist" that mixes machine gunning marching drums with creepy keyboards and medical text book lyrics. Unfortunately the individualistic quality only fills half this record. The second side starts to degenerate into easily identified influences. Besides just music influences there are also topical influences, you know the politically correct song subjects like animal vivisection,

the genocide of the Indians, and the rain forest. These are problems, I accept that, but the cliched approach to them disappoints me, especially when compared to the strong individuality expressed on parts of this record. (licensed to Cargo Records)

Steroid Maximus - Quilombo

ABB28CD

Well, it's finally out, Jim Foetus' instrumental project with help from Lucy Hamilton, Away, Hahn Rowe, Lin Culbertson, and Raymond Watts. This is instrumental, but not in the sense one would expect, unless one remembers The Granite Man. This is some greatly strange stuff. Think of James Bond action/chase/incidental music mixed with some spooky Duke Ellington and strip tease music. That's about all I can say. Foetus does some evil, jungle influenced industrial, big band jazz. The songs "Life in the Green House Effect" and "Fighteous" are truly must hears! The graphics on this release are hilarious cartoons by the Pizz of dancing natives from deepest, darkest, Africa - witch doctor masks bigger than their bodies, like something out of a Looney Tunes cartoon. (P & C Big Cat UK Records Ltd. 1991 / P.O. Box 1561 / London NW6 4SW / ENGLAND - Distributed by RTM/Pinnacle)

STG - Requiem

Described as "Cyber Industrial Core", this is pretty good stuff. The first song, "Legacy of Hate" uses samples from the lp "Hitler's Inferno" with metal guitar elements and an insistent beat added in for good effect. Some of the other pieces include some slow beats and atmospheric keyboards and distorted, gruff vocals changing from song to song on this 15 minute cassette. The songs generally are about the degeneration of man's humanity to man. (\$2 - checks to Chad Nankervis c/o Body Bag Productions / 23344 El Toro Rd. Ste. 300 / El Toro, CA 92630 / U.S.A.)

Swans - Love of Life

This highly disciplined new work from the Swans is truly stunning on account of a few different, though thoroughly intertwined, aspects. If one followed their "heavier" music in the late eighties, the band's last few records might seem confusing, or in the case of the "Burning World" LP on MCA, as attempts at more accessible commercial appeal. Personally, however, I see the new

Swans material to be as emotionally intense and uncompromisingly powerful as anything that came before it, if not even more so. On the surface much of it sounds "prettier" with the acoustic instrumentation and melodic vocal structures, but once the ear gets past these lace curtains it is again enveloped into a dense atmospheric world of repetitious violence, despair and lonely disgust. All these elements were metaphorically present on "The Burning World" but here with "Love of Life" (unfortunately I can't comment at all on the intermediary "White Light From the Mouth of Infinity" LP, as I haven't heard it) a new element has been not-so-subtly brought to the forefront: the connection between love and violence with the natural world. Michael Gira's poetic lyrics consistently reflect upon this over the course of the entire work, from the driving title track with its cascading blood-myth mantras of love/life/blood/strength, to the "The Sound of Freedom" with the line "and the violence that destroys / is the birth of freedom singing," to the bitter and vicious disgust with humankind found in the delirious "Amnesia" and condemnatory "God Loves America". What emerges, to this listener anyway (and I'll concede that I may be reading a significant amount of my own predispositions into their music), is a very willful expression of spiritual power, emanating from a darkly obscure and mystical point where pure subjugation equals pure freedom, and, to be seen properly in the "white light of infinity", love is revealed through the strongest measures of unlimited violence. It is a lonesome fascistic revelation of eternity which ultimately allows no room for weakness, and the Swans have managed to forcefully channel it into a deep and resounding soundscape which cannot be ignored. (Young God/Sky Records) review

review by Michael Moynihan

Tear Ceremony

Beneath a Bitter Moon cassette

Throbbing Gristle influenced, live and improvised music with a basic structure with improvisational sampling and tape loops and guitar noise. The basic structure and atmosphere comes across as influenced by TG and Joy Division. (Tear Ceremony / 741 Saint Louis / Baton Rouge, LA 70802 / U.S.A.)



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Tear Ceremony

Loss and Beatitude cassette

This release by Tear Ceremony seems more influenced by Joy Division feel to it, songs about loneliness and sorrow with life. (Tear Ceremony / 741 Saint Louis / Baton Rouge, LA 70802 / U.S.A.)

Unleashed - Where No Life Dwells

Hailing from the northern lands of ice come Unleashed, modern day Viking warriors with a vision, but one totally faithful to the natural world. Their first recording is a thundering hammer-blow of death metal, yet it is uniquely apart from most other releases in this genre. Unleashed are different. Their hymns to brutality are not mired in the cartoonish world of gore and splatter films like those of most metal groups, but rather they reflect convictions to an uncompromising ethos of self-preservation and joyous barbarian heathenism. Their ferocious songs are driven by galloping rhythms which call to mind either Odin's wild hunt across the night sky or else the approaching hoofbeats of the Apocalypse. Singer Johnny Hedlund's lyrics tell of ancient battles, both for glory and freedom of the spirit. Christianity is castigated rightfully as the creed of weak and impotent lepers: "Cursed are the lambs of god / For they shall be bled / Whiter than the whitest snow / ... Christ is dead." But this is not a mere exercise in negativism and complaint. "Before Creation of Time" tells of the current degenerate world's collapse, to be followed by "A new creation, soon to be unleashed" - the next turn of the wheel. Unleashed sail into the eye of the storm, freed from all notion of sin, to harken the end of centuries of Christian misery and pity. Along with Bathory, they are one of the most visionary metal bands in existence. Pure Viking Berserker rage is here transformed into a sonic maelstrom whose winds lead the way to the Valhalla of victory, not a sickly perfumed Heaven. Feel the ancient power... (Century Media Records)

review by Michael Moynihan

V/A - Crack Of A Belgian Whip

KK053

This is a really great compilation, really enjoyable. The music goes from techno to industrial dance, a lot of it is very dark and hard. The bands here are Force Dimension, Dominion, Insect, Smersh, Jason Rawhead, 2nd Communication, Jah Wobble, Vomito

Negro, Philadelphia Five, Cat Rapes Dog, Kode IV, Stereo Taxic Device, Purr, and Pearls For Swains. (licensed to Cargo Records)

V/A - Hallstatt

Another really great release from Aorta. This has several more higher technology songs from Allersellen with a more industrial beat than their atmospheric works. There are also the elements of sound from drums to distorted guitar over pieces from Leni Riefenstahl's "Das Blaue Licht." There are also some pieces from D'Sturmperchin, Konnersreuth, uninterrupted snippets from Leni Riefenstahl's "Das Blaue Licht", and a reading of some of the text from Aorta #3 (see print review this issue). Along with the text in the background is the wonderful drumming Aorta #3 is about. The drumming is extremely powerful, with a sound at times like the May Day parade from "The Wicker Man", but the drumming change, in total about 6 or 7 times as I remember. There are pieces like military marches as well as the more parade march pieces. This is a definitely wonderful compilation. (Aorta c/o Petak / Postfach 778 / 1011 Wein / AUSTRIA)

V/A - Hearts Lust In Limbo

Doctor Death's Volume Five (5) cassette and CD CLM 035-4

This is a strange compilation of various music from dark techno dance and college rock to dance from the mid 80's. Eleven Shadows start out this compilation and are my favorite. They start with a lamentful opera that ends with a soft intro into some industrial Gothic noise with a light dance tinge. The Mumlbers are next with a dark techno blues with frenzied guitar. M -1 Alternative song is a dark 80's style new wave dance piece. The Grace Darling's song has a beautiful feel. C - Cat Trance have a mid-eastern dance rhythm behind a dance beat. The other bands on this compilation are Orange, Johanna's House of Glamour, The Peddlers, Ruby Blue, Tel Basta, Tallskea ZTale, Big Hat, Fear Of Blue, East Ash, The Moon 7 times, Leigh Gregory, and Handful of Snowdrops. (C'est la Mort Records distributed by Cargo Records)

V/A - Hora Aurea cassette

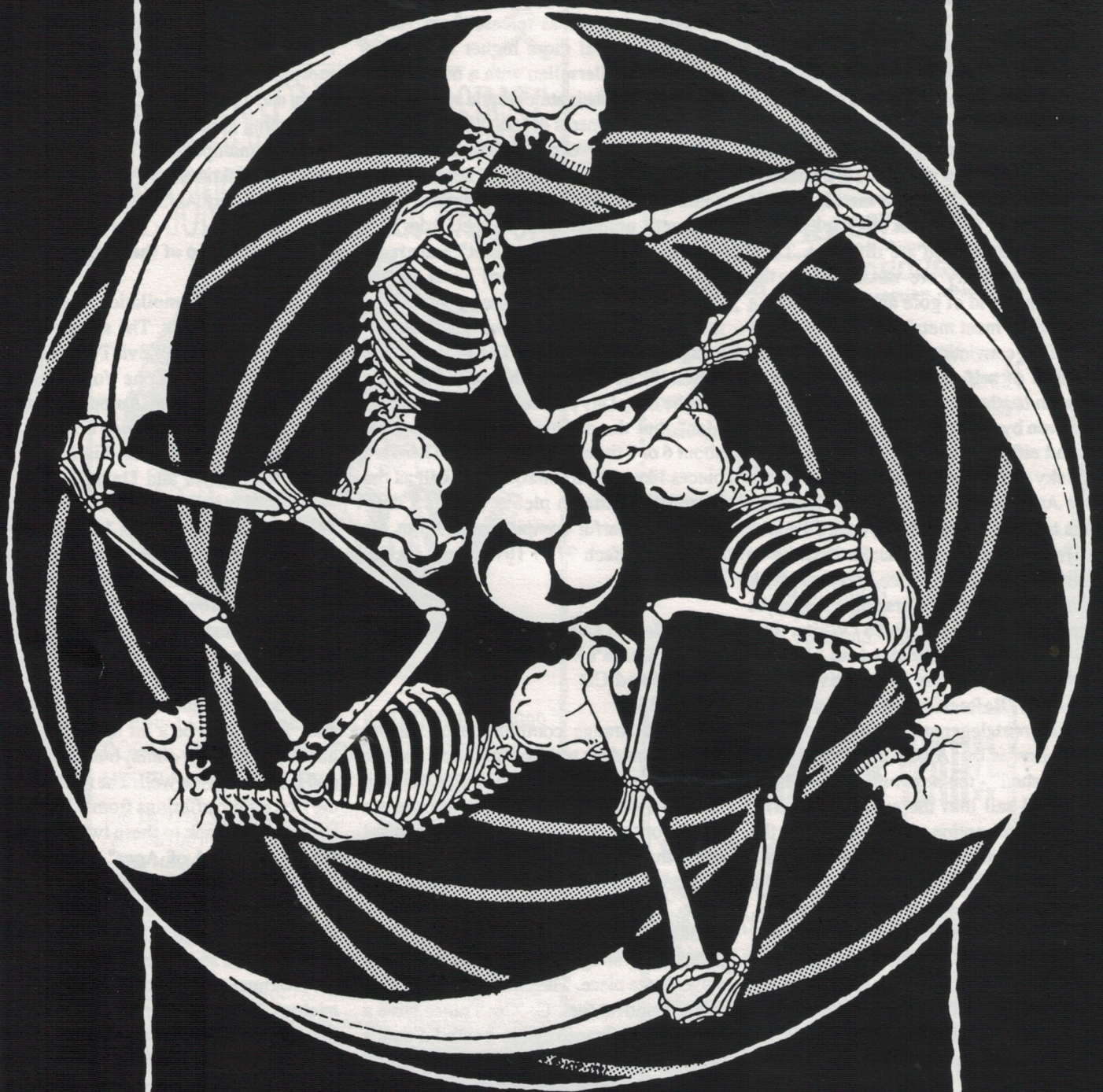
This is another great compilation from Sakris-

tei. The first song by Mental Measuretech "What He Touches Turns To Excitement" is very otherworldly and atmospheric with the sound of drums and choirs like something out of a medieval mystery play. There are two songs by Allersellen, and songs by Place of Clod, Salo Mentare, Dependance, Luciano Dari - a piece of piano and haunting atmospheric humming, Vox Populi, Act Of Faith, and a piece from Kadmon of Allersellen of howling ghosts, something like a digery do, and manipulated Tibetan horns and chanting. (Sakristei c/o Petak / P.O. Box 778 / 1011 Vienna / AUSTRIA)

V/A - The Lamp of the Invisible Light CR 11

This is a great compilation from Cthulhu records in Germany. The artist on this release are Sol Invictus/Evil Twin (England), Blood Axis (USA), Zone Void (Australia), Ain Soph (Italy), and Autopsia (Yugoslavia). The Sol Invictus piece is a joint piece by Tony Wakeford, with his fellow band mates Karl Blake and David Mellor who both also play in Evil Twin. The piece called "A Palace of Worms" is a 15 minute and 3 second mixture of four separate pieces by Wakeford, Blake, and Mellor as well as the 2nd part of Crowley's poem "A Hymn to Pan." The music starts out like a fast video game version of a harpsichord song that then changes into a brooding Gothic organ piece. There are also guitar pieces, cello, and piano. There may be a bit to much jumping about of styles for some, but I think in the end it all comes out well. The next songs are the first public offerings from Blood Axis. I keep coming back to these two pieces. The first song "Lord of Ages" is a marching piece with drum and flute based on a poem by Kipling and a piece of music from "A Clockwork Orange". The next piece is an angry diatribe about the differences between the Overman and the Underman called "Electricity." There is a certain attitude of violence waiting to be let loose on these two songs. The piece "Daath" by Zone Void is an ethereal floating piece which I would half to liken to some sort of new age or space music. The two songs by Ain Soph, "Song of Grief" and "Fate (Is Against Our Will)", are melancholy and lamentful, coming from a baroque influence, with Harpsichord, Organ, and Drum. This is not quite what I was expecting having heard a lot of good things about Ain Soph. This is not what I would

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consider classical or really pretty, but definitely good and very introspective. Last is "War In Heaven" by Autopsia who I've been hearing a lot about. Described often as another Laibach, this is probably because of a similarity in influences in traditional Yugoslavian music than anything connected to pop or "industrial" music. There are certain elements that seem similar to Laibach, though there seems to be a more classical influence with Autopsia, though their sound is not as complex as Laibach's. There is a vocal hum through this piece like the sound the lead vocalist of Laibach often makes, but then there are build ups of sound through this song of classical instruments, it is a lot more atmospheric than I expected. (Cthulhu Records c/o R. Kasseckert / Im Haelbusch 56 / 4130 Moers 2 / Germany)

V/A - The Mnemonic Fire Escape EP

(Nurse With Wound - Red Flipper)

POT-8

The Mnemonic Fire Escape EP is another 7 inch from Ptolemy Terrascope, this one from Vol. 2 No. 4. Some may be interested in that this has a song by Nurse With Wound

called "Red Flipper". The information on this piece claims Steve Stapelton said this was the best thing he has ever done with the most edits too! The piece is comical with twanging metal, honking horns and creaking cog wheels. (for address see print review - Ptolemy Terrascope Vol. 2 No. 4)

V/A - TOTAL volume one CD

This is a CD Total magazine has put out with their first issue in with Soliel Moon. The artists on this CD are Front Line Assembly, Fini Tribe, Bourbonese Qualk, Jass, Flux, Coil, Ege Bam Yasi, The Anti Group *, The Occult Technology Of Power (two songs)*, Porno Sect*, Andrew Lagonski, Hole, and John Avery. The * after the band names denotes that their tracks on this CD were done especially for this project. (for address see print review - TOTAL volume one)

Wakeford - Stapelton

Revenge of the Selfish Shellfish

Tursa 004CD

The music on this release is not as ridiculous as the cover would lead you to believe. The music on here is split between pieces by

Steven Stapelton (Nurse With Wound) and Tony Wakeford (Sol Invictus). I think Tony keeps Stapelton from getting too bizarre and in turn Stapelton adds an extra element of power to Tony's pieces. The contents of this release leans a little bit more to Stapelton's influence. There is a Sol Invictus song from The Unconquered Sun song booklet called "Lucifer Before Sunrise", as well as a song with the same title as a song from Ordo Equitum Soli's new release Animi Aegritudo called "Our Lady of the Wild Flowers", but the songs are not a bit alike. (Sol Invictus / BM Sol / WC1N 3XX / ENGLAND)

PRINT

ANGRY WOMEN

Re Search #13

ISBN 0-940642-24-7

Those interviewed in this book are: Dia-

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eine Kirche
sehe...
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niederbrennen!

VTE

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I see a
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to burn
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manda Galas, Annie Sprinkle, Karen Finley, Linda Montano, Carolee Schneemann, bell hooks, Holly Hughes, Lydia Lunch, Wanda Coleman, Avital Ronell, Kerr & Malley, Sapphire, Kathy Acker, Valie Export, and Susie Bright. I wouldn't want to call this book the rantings of a bunch of lesbians and feminists because it isn't just that, though a lot of it is. And a lot of them are performance artists too! I also wouldn't be able to start out with such a reactionary statement if the people in this book weren't so reactionary and cliched. Some of these people aren't so bad. Some fairly good views on life are expressed, but then along comes a statement that shows these people are still buying into the ideas that are part of the problem they are railing against. They're still part of the system they're so against. The women I ended up with the most respect for were Annie Sprinkle, Lydia Lunch, and Susie Bright. (Re Search Publications / 20 Romolo #B / San Francisco, CA. 94133 / U.S.A.)

AORTA 3, 7, and 8

AORTA 3 - Nacht Der Stigmata / Night Of Stigma

This is a document of Kadmon's visit to an old village in Spain where one night a year in honor of the suffering of Christ they play drums - with sticks and their bare hands - from 10pm to 10am. Thousands of people play these drums through medieval village streets and Kadmon tells about the physical effects that happen from listening as well as participating. (see V/A - Hallstatt audio review for audio version of this booklet with recordings of the actual drumming). Text in German and English, illustrated, 16 pages.

AORTA 7 - Katharsis, On the Traces of Otto Rahn

This is Kadmon's story of the sun worshipping Christians, the Cathatars, from medieval Europe and the German explorer/mystic Otto Rahn from the 30s who, for a time, searched for the Holy Grail for the Nazis. Eventually he fell into disfavor with the Nazis and was discovered one day in the mountains he explored near an ancient Cathatar castle/temple frozen to death in a peaceful state. Kadmon tells of his journey to his death site, and meeting one of the original searchers for Rahn on his journey to the mountains. Text in German and English, illustrated, 24 pages.

AORTA 8 - Castel Del Monte

This issue of Aorta is about the octagonal castle of the heretic king Frederick II, a European King who took what he wanted from both Christianity and Islam, and was the only Christian King to lead a bloodless crusade into the holy land. The castles are very strange, completely out of place for what one would think could be built at the time in Europe.

Aorta is now taking foreign payments. Booklets are from 20 to 36 pages and cost os 25/ DM 4/ \$3. Add 20% to booklet price for postage and packaging. Payment should be via money order or cash in a registered letter made out to G. Petak / Enekelster. 7/12 / A - 1160 WIEN / AUSTRIA.

ARNO BREKER His Art and Life

by B. John Zavrel

ISBN 0-914301-01-2

This is a book about the famous German Sculptor from the 30s Arno Breker. There are several essays about Breker from his models, as well as fellow artists, including Salvador Dali. There is an extensive biography of events through out Breker's life by Volker G. Probst. Breker was most famous for his sculptures of heroic men of mythic perfection. Many of his models were Olympic athletes. There are extensive pictures of many of his sculptures - pre-WWII, during it, and after. There are also pictures of the many busts he did of such

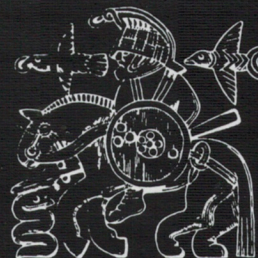
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famous people as Salvador Dali, Ezra Pound, Winifred Wagner, Franz Liszt, and Richard Wagner. Along with the pictures of his sculptures are pictures of various drawings and prints he had done, including some he did for a Yukio Mishima book. (West Art / P.O. Box 10 / Amherst, NY 14226 / U.S.A.)

A Taste of Bile #10

This is a little zine for those into really bizarre films, films about death, horror, sex, and gore. There is a great variety of reviews, from Chinese horror films to stuff done by American underground film makers Michael and Roberta Findlay. Also goes into reviews of some print material, magazines and books. Who knows if you'll be able to hear about these films anywhere else, or even be able to watch them. 10 pages, 5 1/2 by 8 1/2 (A Taste of Bile / P.O. Box 7150 / Waco, TX 76714 / U.S.A.)

The Black Flame Vol 3 Number 1 & 2 Spring Summer XXVI

The contents for this issue of the "Quarterly Journal Of Satanic Thought" contains an article on G. Gordon Liddy as an example of a natural Satanist; an article called 'The Magic Of The Will'; an article leading a Satanic way of life called 'The Devil You Say?' about looking at Satan as a Hero to be like; 'Lesser Is More' on the use of magic and trickery; 'The Eternal Troubadour Speaks - Tiny Tim walks down memory lane with Boyd Rice'; an article on Nazism, Racism, and Satanism, some media tracking and some interesting reviews; an article on Satanic Ethics; an article called 'Wimpy Wiccans and Would be Witches'; 'Satanist Heal Thyself! I'd Rather Not' on a handicapped witch who takes advantage of people's reactions to her; an article 'A Veterans Thoughts On Memorial Day'; an article 'On Not Sinking to the Enemy's Level'; and 'Tenders Of The Flame' (Pt 2) about Occult influences on the History and formation of the United States. \$5, 41 pages. (The Black Flame / P.O. Box 499 Radio City Station / NY, NY 10101-0499 / U.S.A.)

BUTOH Dance Of The Dark Soul ISBN 0-89381-216-1

This is a book I picked up on clearance at Tower so hopefully some of you out there will be able to find it too. Butoh is a modern dance method/school from Japan. This book contains articles on Butoh originator Tatsumi

Hijikata, an article by Yoko Ashikawa, one of Hijikata's students/disciples, a piece by Kazuo Ohno - a Butoh dancer still performing in his 80s, articles by Butoh dancer Min Tanaka on his school of Butoh and on Tatsumi Hijikata, as well as several articles on and by some other Butoh dancers as well as an article on Butoh by Yukio Mishima, and portrayed in a series of extensively lavish photos of nine dances by several schools of Butoh, from both troops and individuals. Butoh dancers move like something from epileptic cripples in slow motion to blind retarded priests and nuns conducting shamanistic rituals, some with shaved heads painted white or gold, some naked, in loin cloths and with props from a cyberpunk future and rural Japan. The photo's are definitely something to see, but if you get a chance see the dances live - do! I do know there is a Butoh dance troop performing in an Einstuerzende Neubauten video. 131pgs Illustrated. (A Sadev Book from Aperture Foundation / 20 East 23 Street / New York City, NY 10010 / U.S.A.)

Children Whom Stick Crayons Up Their Anus #3

Summer 1991

A very strange little booklet of cartoons, altered illustrations, photos and texts about retardation, first hand stories of incidences with the mentally retarded. All sorts of weird stories and collages. Amusing, though I do wonder about people who spent so much time to put something like this out. \$1 (Richao Polysorbate 60 / 613 S. Broadway Apt. 1 / Redondo Beach, CA. 90277 / U.S.A.)

The Church Of War

Communique 39 - Salvation in the S.H.R.I.N.E.

The Occult Power of Architecture

This communique from the Church Of War is about viewing architecture as a type of magic, and demanding that art and power be put back into architecture. To do this many old buildings should be saved instead of destroyed to make room for the modern concrete towers dotting the world today.

There is a type of architecture this communique, Though it does sing the praises of Gothic cathedrals, it neglects to mention the need to save the natural architecture of the world, the forests which inspired most cathedrals in the first place.

Three L1 Revelations is a 13 pg booklet of

semi-religious rantings mixing Satanism, Atheism, and Fascism. It sings the praises of a war against the masses of humanity. This booklet is "to tide the concerned and curious" until The War Bible, Book One is published, which will contain what many previous booklet communiques have. I don't know which version you'll get, I have one with gray pages and another version with red pages and a silkscreened cover with gold ink. The Church of War has a phone number so you can hear their message and learn more. (213) 288 - 6996. (The Church Of War - C.O.W.A.N. / P.O. Box 15 / Altadena, C.A. 91003 / U.S.A.)

Cthon 2nd issue

This magazine has an interview with the producer of Charnel House, some fiction, a horror trivia quiz, and reviews of music from Gothic to speed core to industrial. 17 pages. Write for availability and prices (Cthon / Timothy Renner / P.O. Box 831 / Reisterstowne, MD. 21136-0831)

Electric Shock Treatment 1 & 2 Summer 1991 and Winter 1991

Issue one has an interview with Robert Anton Wilson, Controlled Bleeding, Nocturnal Emissions, Insane Music - the story of a Belgium label, an article on the use and abuse of Fascist imagery in industrial music, a very good news section as well as reviews. 47 pages.

Issue two has interviews with Soviet France, Asmus Tietchens - a German musician who deals in abstract atmospheric music, Direction Music - a tape label, IRRE Tapes - a German label, Factor X, and an extensive review section of magazines, books, and music and an informative directory to labels and magazines. 47 pages.

1.50 Pounds (cheque preferred to B. Duguid), \$4 US cash, IMO's are acceptable. Any other cash currency please add the equivalent of an extra 2 pounds sterling to cover exchange charges. (E.S.T. c/o B. Duguid c/o Northbrook House / Free Street / Bishops Waltham / Southampton SO3 1EE / ENGLAND)

ESOTERRA #1

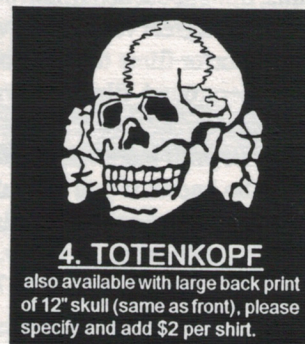
This is a little, well put together glossy magazine. It has an interview with flyer artist Kozik, an article on Cargo Cults and UFOs, some poetry, a basic introduction to Crowley's beliefs, and a piece about infected

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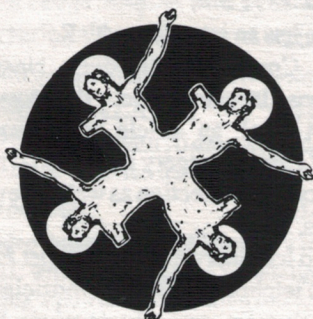
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wounds as a new form of body modification. It costs \$5, for \$7 you can get a silkscreened cover and \$10 a silkscreened cover signed and numbered, add \$1 for postage. Postage is \$3 outside the U.S., U.S. dollars only. 4 1/4 by 5 1/2, (Esoterra / 607 North Plymoth Blvd. #7 / L.A., CA. 90004 / U.S.A.)

I Cried, You Didn't Listen

by Dwight Edgar Abbot with Jack Carter

ISBN 0-922915-07-5 (cloth)

ISBN 0-922915-08-3 (paper)

This is the story of the bureaucratic trap of the "justice" system crushing those it claims to help. At the age of 9 Dwight Abbot was put in Juvenile Hall because his parents were in a serious auto accident and there was no one to take care of him. He was promptly exposed to violence, fear, and humiliation that scarred his life forever. As soon as he was there he faced fights with older boys who really belonged there, as well as being raped by his consoler. His story then goes on tragedy after tragedy. Carter had to become a beast to survive, going through puberty and adolescence while in prison, his only sexual experiences were rape by his consolers and one lover he had in prison. His life is a journey in and out of institutions that dehumanized him more and more. This book goes up to Dwight Abbot's release at 17 from an Adult institution due to his age. Abbot went back to prison, unable to escape the cruel future he was programmed into. He later became a member of the Aryan Brotherhood among other things. He's planning a book on his life as an adult in prison. (Feral House / P.O. Box 861893 / LA, CA 90086-1893 / U.S.A.)

Industrial Nation Aug./Sept. Vol. 1 Issue 2

This is a 4 1/4 by 5 1/2, 28 page magazine with show reviews of the Sisters of Mercy when they played with Public Enemy, as well as reviews of Einsturzende Neubauten, The Legendary Pink Dots, and Front Line Assembly. There's also a great review of The Village People. Along with the record and zine reviews and an article on what is industrial music is an interview with Nitzer Ebb. (Industrial Nation / 114 1/2 E. College Suite 16 / Iowa City, IA 52240 / U.S.A.)

KOAN number 1 and 4

KOAN #1 - A long interview with James of Ignorant, formerly Psychodrama. There is a short review section of publications and music as well as a picture of Drew Barrimore with drawn in breast as well as clipping from Ann Landers and some porn magazines and books concerning sex and nudity. 11 pages.

KOAN #4 - Interview with Deceased and an overheard conversation with Dr. Dre of N.W.A. and Bret Easton Ellis author of Less Than Zero and American Psycho. there is also some short articles concerning racism, sex, and other things. This has several print reviews. 13 pages. (KOAN / P.O. Box 18278 / Washington DC 20036-8278 / U.S.A.)

Master Bator second issue

This glossy magazine is more ideas and collage than anything else. First there's a piece of fiction on underground TV terrorism, some graphic anti-religious pieces, an essay on explosives and a diagram of a hand held flamethrower, a piece on Mathew Willang - a seriously psychotic 20 year old who planned to poison the world, some pieces about Scatology, sex and violence, and an article of a Riot Scene Report in Tottenham North London. 21 pages. 1.80 pounds/\$4 payable to R. Johnson. (4th Dimension Distribution /

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Music From the Empty Quarter Issue 1

This is a really informative little magazine put out of England. There's a great news section. In issue one there's an article on the Legendary Pink Dots, Chrome, Venus Fly Trap, Throbbing Gristle, Wire, Attrition, Havoc, and a review of different audio releases. The Empty Quarter is put out by a music store in England that has many of the releases reviewed available, as well as rarer stuff and they intend to do articles each issue documenting old bands that may not be around anymore, as well as cover what is coming out now. 3.50 pounds England, 5 pounds Europe, 7 pounds elsewhere. Cheque, I.M.O., Eurocheque in pounds sterling on UK banks only. (Music From The Empty Quarter / P.O. Box 87 / Ilford / Essex I61 3HJ / UK)

Propaganda No. 17 Fall 1991

I think everyone has seen Propaganda by now. The reason I'm mentioning this issue is that it has a reprint of The Fifth Path Issue One's Death In June interview. Issue One of TFP is sold out. The rest of the contents of Propaganda No. 17 are articles/interviews with Skinny Puppy, Sisters Of Mercy, a Vampire article, Fields Of Nephilim, Shadow Project, Xymox, My Life With The Thrill Kill Kult, Alien Sex Fiend, and poems about Reinhard Heydrich and St. Sebastian. \$5 ppd make checks and money orders out to Propaganda Magazine. (Propaganda Magazine / P.O. Box 296 / New Hyde Park, NY 11040 / U.S.A.)

Psychedelic Monographs and Essays vol. 4 and vol. 5

Just when one would think the sixties and the hey-day of the hip movement is dead and buried... one goes to a book store and finds the Psychedelic Movement fondly remembered by Mr. Lyttle in his various Psychedelic Monographs and Essays. These are compilations; collections of research, observation, technical data, cultural updates, and literary reviews of matters which revolve around psychotropics and psychedelia.

Although acid mania has had brief revivals - here and there amongst the punkers, and later from the London centered acid house scene, it appears that the stigma of

creating neural fireworks has never completely died. Although the need to completely shake up the cerebrum is fraught with dangers and is of questionable value to many, the mystery of the whole subject evokes controversy and considerable romance, ergo the value of Mr. Lyttle's literary contributions.

Perhaps the most endearing aspect of the two Monographs I reviewed (numbers 4 and 5) were the covers, which were well executed and actually explained in full at the beginning of the book. The cover for number 4 is a computer generated fractal image, echoing the tie-dye rainbow-esque look known since the mid-sixties. The cover for Monograph number five is a collage of acid blotters, with various graphic images ranging from the Sorcerer's Apprentice (Mickey Mouse) to various arcane symbols; all from a private collection that has been shown in public on occasion.

The literary content ranges widely, and is probably of limited interest to all but the most dedicated psychonauts. Probably of the least interest to most are the various technical articles on the nature of designer drugs, or the most recent updates on various psychoactive recipes, complete with molecular maps that look nice, but probably are intelligible to just a few; I find myself polarizing with the clinical jargon.

More engaging are the culturally aligned reviews. The article in #4, on Carlos Castaneda's writings (a subject dear to me) was welcome, if a little elusive, but had some stunning addendums. Similarly, the article on ancient Chinese breath and nerve currents was wild... like a tripped-out montage recorded by some genius... stolen glimpses of physics and esoterica. The piece on the Hoffman foundation is nostalgic and very appropriate to the subject at hand.

Less to my liking are the articles written by (self-perceived) gurus, trying to discourse about the heaviness of their most profound trips... like the two articles in volume five (A Big One Early On). For these authors I feel that it is appropriate to note that those who know don't say, and those who say don't know (everyone wants to be a guru). I feel somehow uneasy about the articles on the Euthogen (the man cultures *Psilocybe* - species mushrooms) as the clinical side moves again... and one wonders about the nature of the promised experience - if the sacrament is so easily boiled down to chemical densities,

glass vials and field notes on the "intensity" of the oceanic experience.

Probably of more access to the general reading public are the literary reviews at the end of the Monographs. I found the article on the Burroughs trilogy informative, and I promised myself to pick up this material sometime soon. The article on the forbidden gardens I found rather quaint (vol. 5), right down to the illuminated manuscript-style illustrations. It is articles like this that point to the hidden continuum of perception altering agencies in history that are apt to provide the punch for documentation of this nature.

In general, I endorse the manuscripts, but I do predict readers will have their ups and downs from issue to issue. Suffice it to say that Mr. Lyttle should be commended on the responsible attitude that he displays in his information gathering, and the good taste he displays in its format and presentation. I have yet to review the rest of the manuscripts, however I plan to order volumes #1 and #2, bound together and sold at the price that he asks for singles of the manuscripts thereafter. (P.M.&E. / P.O. Box 4465 / Boynton Beach, Florida 33424 / USA)

review by Bruce McKeeman

Ptolemaic Terrascope Vol. 2 No. 4 Autumn 1991

Of interest in this issue is a Nurse With Wound interview conducted by David Tibet as well as an interview with a member of the old psychedelic group H.P. Lovecraft. Also in this issue is a 7 inch with a song by NWW (see audio review - V/A - The Menomic Fire Escape LP). (Ptolemaic Terrascope / 58 West End / Melksham / Wiltshire SN12 6HJ / ENGLAND)

The Realist no. 51 February 1992

This is a really neat little newsletter (4 1/4" by 5 1/2") with the subtitle a "Journal of the Faustian Society." The subjects in this issue are "The Clash of Race Souls", "The Myth of Einstein" about the fallacy of the myth of Einstein's "genius", a letter from a Christian journal writing to the editor of The Realist saying how it can no longer commend The Realist since in recent times it had begun to lean towards what could be considered "Satanist" and "Racist" thoughts. From reading this issue, I'm all for the recent changes in the Realist this Christian journal condemns. The thoughts expressed are radical and very well read, thoughts that aren't

expressed all that often these days. The last article in this issue is on Christian child abuse, the disturbing incidence of child molestation by Catholic priests, and the cover up of it by the Catholic church. There is a list of such cases incase anyone doubts, and the way the Church hushed it up, in some cases promoting the priests. A one year subscription is \$5, checks and money orders should be out to "Realist Publications". (The Realist / P.O. Box 38-262 / Petone / Wellington / New Zealand)

**Rouge Et Noir - les poems des vampires
number one/Fall 1990 lmted 500
number two/Fall 1991 lmted 500**

Number one of these booklets of vampire poems has pieces that range from the horrific to the erotic. There was a reading of these poems in October of 1990 by the authors, two of them members of the Southern California bands London After Midnight and Ex-Voto. There are 21 poems in this 28 page, 8 1/2" by 5 1/2" booklet. The cover is a heavy red stock with white pages decorated with bats and one picture in the middle of the booklet taking up two pages. Number two is of the same content, 21 poems again, one picture on one page this time, 25 pages, a grey cover and bright red pages this time decorated with spiders. Checks should be made payable to Chad Hensley. Number one is \$5, number two is \$4. (Chad Hensley / 607 N. Plymouth Blvd. #7 / LA, CA 90004 / USA)

Substitution audio/visual fanzine Issue 2
This issue has an interview with Consolidated, Kode IV, Babyland, Pressurehead, Sataluvbox, Eleven Shadows, Psychotechnics - an experimental radio show in LA, and Scar Tissue. There are some audio reviews, show reviews, and several liberal editorial articles. 7 1/4 by 8 1/2, 32 pages. (Substitution / 664 12th Street #204 / San Pedro, CA 90731 / U.S.A.)

Thieves and Prostitutes #3 and #4

Thieves and Prostitutes is a magazine by Christian punks. It's pretty weird that the covers of their magazine contain comics with graphic representations of sex and violence, appealing to all the instincts they preach against inside the magazine. The drawings are pretty good and the comics are funny in a way, but do show the simple stupidity of this sort of Christian mind set. The little picture section of contributors is just insipid with goofy "street" nicknames like something out of Dungeons and Dragons. #3 - the Halloween Issue cover has a female Demon surrounded by skulls, busty and barely clad. It has an article on the origins and evils of Samhain, our Halloween. It also has an interview with the born again "Satanic" murder Sean Sellers, with various bible quotes and Christian poems through out the magazine. The last piece of this issue has a comic criticizing witches and their diversity. 8 pages.

#4 - The Christmas Issue has a picture of a very weird angle coming down to stop a violent punk brawl. The articles in this issue are on the falsehoods and misconceptions on who Jesus is, why Christmas is important, then an article on how modern Christmass is wrong and pagan. There is also an interview with a Christian industrial dance band called Deitiphobia. There is also a very juvenile piece on why Santa is like Satan along with some poems. The comic for this issue is called A Manson Family Christmas, a poem to the tune of The Night Before Christmas. 10 pages. (Thieves and Prostitutes / 4009 Johnson St. / Hollywood, Fla. 33021 / U.S.A.)

TOTAL volume one Spring 1991

This is a great magazine from Scotland. The articles range from Hackers, Intellectual S/M, Muzak, the Society for the Eradication of TV, Christian Theories of Occult Conspiracies, International Corporations conspiracies, Aetherius Society (UFO space brothers), Process texts, the Klan in America, an article on the Moonies, and a piece from Apocalypse Culture on Wilhelm Reich, and as article on the Church of the Sub-Genius. There is also a CD included with several pages of graphics and texts from some of the artists which explains the expense of this magazine (see audio review - V/A -TOTAL magazine CD). 60 pages (The Total Organization / P.O. Box 284 / Glasgow G12 9AW / Scotland / ENGLAND)

In just a few weeks the premiere issue of **DELIRIUM MAGAZINE** will finally unleash featuring a glossy cover jam packed with pages of art, killer record and demo reviews and interviews with Napalm Death, Slayer, Danzig, Bolt Thrower, Sisters of Mercy, Paradise Lost, Fear of God, Morgoth, Nocturnus, Treponem Pal, Immolation, Cannibal Corpse, Prime Evil, Invocator, Ripping Corpse and Witches. An article on the Goddess of the Vampire Chronicles - Anne Rice plus centerfolds of Deicide and Napalm Death. Contact addresses for vampire organizations/publications/fan clubs and lots more. Blessed be TJAMAT!! See for yourself what's raging within these blood sucking frenzied pages and hurry on and send \$4 U.S. \$5 Europe \$6 Elsewhere (includes postage) money order or checks payable to: Sophie Diamantis/779 Riverside Drive Apt. A-11/New York NY 10032.



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